



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES

for the week beginning  
SUNDAY, April 11th.

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## IMPORTANT TO READERS

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## The Truth About Wagner.

By HERBERT SIDEBOTHAM.

WAGNER the musician needs no defence; but Wagner the man does. No great man has suffered more from the foolish hero-worship of second-rate friends, and the reaction was bound to come and has come. But it has gone too far, and when a great morning newspaper editorially calls him a "cad" (and that in an article warmly appreciative of his musical genius), one feels the need of a just mean. For "cad" has suggestions of pettiness and vulgarity that make more discord with our ideas of genius than crime itself, and if this epithet were fastened on him, it would for thousands spoil their appreciation of genius which broadcasting has made almost universally popular. Happily, justice and truth do not force us to run any such risk, and an understanding of the man should enhance, not diminish, the pleasures from his genius.

The charges against Wagner's moral character amount to this, that he was an incurable sponger and that he treated his own wife and friends who had wives very badly. The great scandal about Wagner is that he eloped with Cosima Von Bülow, the wife of his friend and daughter of Liszt, another friend, while his own wife was still alive. Wagner never lacked enemies, and the wrongs of Minna, his first wife, were eagerly championed by many who knew nothing about her and cared less. Wronged she was, but so, too, was Wagner, though not by any unfaithfulness on her part.

It is the old sad story of the wife that fails to keep up with her husband's advancement or to understand his genius. Minna Planer was a girl whom he met and married in his

early twenties. Wagner's was not a genius that matured early. His first characteristic work, *The Flying Dutchman*, was written in 1841, when he was twenty-nine, and when he met her seven years before, he was conducting a travelling opera company in the rubbish of the day, and glad enough to have anything to do.



It was a hasty and improvident marriage. The company was one that Mr. Crumhorne would have graced; life in it was dirty, dissipated and Bohemian, and the period was the least influenced by ideals of any in Wagner's life. Had he never progressed, he would have made a good enough husband and she a good wife by the standards of theatrical life of that time. The trouble began when his genius was already acclaimed. Wagner might have remained Court opera conductor at Dresden, and she could never understand why he was not content to do that. Her bourgeois soul had no idea of art, except as a means of making a living. His post at Dresden, for all the poorness of the wage, seemed to her the summit of musical ambition. The landmarks of his genius in the eyes of the world were to her but landmarks of folly; she did not understand him, she could not rise with him. That she became in the end impossible as a wife,

(Continued overleaf in column 3.)



# My First Broadcast.

## A Talk with Sir Gerald du Maurier.



SIR GERALD DU MAURIER.

IT seems only the other day that controversy was running high regarding the possibilities of broadcasting plays by radio. The discussion was not, perhaps, quite devoid of partisanship for, at that time, radio was looked upon as somewhat of an intruder and was an object of attack for those who regarded the new-comer as a direct rival and competitor of the theatre.

The position to-day is far different, for not only has the radio play gained many friends, but the broadcasting service is generally recognized as one of the best means for giving publicity to the drama. And so it has come to pass that many stage notabilities are frequent visitors to the broadcasting studios of the B.B.C.

Recently in the London Studio at Savoy Hill there were present Lady Wyndham, Miss Gladys Cooper, Miss Firbank-Davies, Sir Gerald du Maurier, Mr. Henry Ainley and Mr. Ion Swinley. Such an assembly of dramatic stars of the first magnitude is striking proof of the extent that exists to-day between the British stage and British broadcasting.

Shortly after his recent appearance before the microphone, I enjoyed an informal chat with Sir Gerald du Maurier, and he was good enough to give me for publication his general impressions concerning broadcasting. I found him something of a sceptic regarding the potentialities of the microphone as it affects the actor. He is doubtful of the ability of the instrument to reproduce by means of speech alone the full personality of the artist,

and he regards it as unfortunate that an actor cannot broadcast and hear himself at one and the same time. He cannot believe that the human voice can be transmitted through the microphone with that nuance which he feels expresses more than any other single factor the personality of the speaker.

I gather that Sir Gerald's first film experience is largely responsible for his attitude of doubt towards broadcasting. He told me that the first glimpse he ever had of himself on the screen (a back view) reminded him, both in movement and appearance, not of himself, but of his brother. His own gestures as shown in the film also seemed to him to be unlike himself. And so he feels that a similar unreality must necessarily be associated with the reproduction of only the spoken word.

Sir Gerald seemed surprised to hear my assurance that in his talk with Miss Gladys Cooper in the broadcasting of a scene from *The Last of Mrs. Cheyne* the reproduction of both voices was excellent. I was able to assure him, and I think convince him, that his personality had not suffered in the slightest during transmission, and that this was largely due to a fact which is very apparent to all his admirers, the fact that he is so altogether natural and unaffected in his speech.

I asked Sir Gerald whether his first appearance before the microphone had not created a desire for further experiences as a broadcaster. He laughingly replied that although he was not conscious of any particular longing to broadcast again, his choice of subject on the next occasion might come as a surprise, for he confessed to a fondness for giving impersonations of famous actors. I was quick to suggest that in all probability his wish might easily be gratified, and that in the view of many listeners a few impersonations by Sir Gerald would make a very welcome addition to the London programmes. C. F.

## Hymns That Children Love.

IN an article which appeared in *The Radio Times* a few weeks ago, I told the story of "Jesus, Tender Shepherd," the simplest and most direct of all hymns for children, and it is worth while to return to it, if only to say that it is one of the very few hymns which have furnished a joke for Punch. The artist depicts a little child of four or five, saying her prayers at her mother's knee. She says:—

"Let my friends be all forgiven,  
Bless the sins I love so well."

It is, perhaps, open to conjecture whether there are not some adults whose conscious prayers are conceived in quite a similar spirit.

In contrast with this simple hymn, many beautiful children's hymns may be named which are on the side of obscurity.

Here are some sad examples taken from hymns which are not only famous, but, in many other respects, admirable: "Every morning the red sun"—what can a little child make of that? "Jesus, when He left the sky"; "Once in royal David's city"; "As with gladness men of old"; "Cradled in a manger steady"; "It came upon the midnight clear."

Compare these with such direct and unambiguous openings as: "There's a Friend for little children"; "Tell me the old, old story"; "Now the day is over"; "I love to hear the story"; "There is a green hill far away." Some of these lines do not complete the thought, but they do not confuse the mind of a child.

Few hymns, indeed, have taken a more assured place in the affection of children than "There's a Friend for little children above the bright blue sky."

Those opening words appeal to a child instantly, because every child thinks of heaven as "up there." That's where God lives, for the child. It was written by Mr. Albert Millane, who was all his life a Sunday School worker at Newport in the Isle of Wight, and who died there, in the early years of the present century, at a good old age.

He was a man of slight education, but he had a great love for children, and a real gift for versification, for he wrote verses whilst he was still a Sunday School scholar, and his first hymn was written whilst visiting Carisbrooke Castle at the age of seventeen. It was printed in the "Youth's Magazine" in 1842. "There's a Friend" was written on February 27th, 1859, and, within ten years of its first publication, was sung all round the world.

Ask Sunday School teachers what hymn is sung by the children with the greatest gusto and, after a little thought, they will say, most likely, "Onward, Christian Soldiers!" and "Shall we gather at the river?" There is no comparison between the two compositions on their literary side, and neither of them is really suitable for children, and yet the first was written expressly for children, and the second expressly for adults.

In fact, "Onward, Christian Soldiers" was written for a school treat. The verse was long, and the vicar, the Rev. Sabine Baring-Gould, who also wrote "Now the day is over," wrote this hymn especially to keep the children from growing weary on the march. One has only to re-read the hymn, however, to see that it is much too profound for children, and it probably owes its vast popularity as much to Sir Arthur Sullivan's masterly marching tune as to the quality of the words. A. B. COOPER.

## The Truth About Wagner.

(Continued from the previous page.)

is sad, but not surprising. The wonder is that appearances were kept up until the full maturity of his genius in *Tristan and Isolde*.

When Wagner and von Bülow's wife became infatuated, he was in the fifties, and at that age the purely sensual appeal is not commonly so powerful. He wanted to be understood and unreasonably championed and comforted. His first wife could do neither; his second wife (for he married Cosima as soon as was possible) both could and did. The story is a sad one, but argues no moral baseness in Wagner.

The charge of being a "sponger" on his friends, and an intolerable egoist, has plenty of facts to support it, and if it had not, there might indeed have been a Wagner, but there would have been no "Ring." We have no right, enjoying the results, to object too strongly to the means. Wagner might have diligently paid all his debts; he might have been a prudent business man; he might have written more *Requies*, conducted more concerts, remained Court opera conductor at Dresden and done all sorts of sensible things that Hausfrau Minna would have preferred. But in that case, there would have been no chance of his being the subject of any article or any controversy after his death.

We cannot justly reproach artistic genius with its lapses from the strict commercial standards of the City, and our only right is to insist on its paying in its own coin. Surely Wagner did that, if anyone did. His industry was enormous, like his ambition, and he worked twenty-five hours a day, as the saying is. He had, right to the end of his life, to do many things that he did not like doing, simply to live and to pay his debts, and it is to his credit that, through it all, he remained, at any rate after his early period, constant to his artistic ideals.

Mr. Newman is right, in everything outside music. Wagner talked, wrote and acted like a madman. His political and revolutionary ideas, which got him into trouble at Dresden, were nonsense; he loved philosophical studies, and never had an utterance of the true philosopher in his nature.

That he expected his friends to subsidize ideas that were impracticable was only a proof of his artistic sincerity and of the completeness with which they possessed his whole soul. He wanted patrons and he found them. King Ludwig of Bavaria's patronage of him, though it involved each of them in the unpopularity of the other, was the only sanity by which he will live. After all, Wagner was not the first in letters or music to accept and even demand patronage and, in accepting it, he thought never of self-interest, except in so far as he claimed the right to live in the reasonable slackness about money matters that is natural to genius.

The truth is that Wagner, in the prosecution of his artistic ideals, was working for what could never have an economic basis. Probably, opera in the merely theatrical sense can never pay its way; certainly not opera of the revolutionary type which gave the star to the comet of his genius. No one theatre, however large, can carry the message of his music or support the foolishness of his philosophy. That would only have been possible with the whole world for an audience, such as broadcasting might have found for him; but when Wagner lived, broadcasting was unknown. Revolutionary genius in the future which demands the whole world for its theatre may have a chance that Wagner never had, and the patronage of the million may give an economic basis that genius had to seek in patronage of the great, or the liberality of friends.

Goodness does not consist in the absence of faults—Wagner had hundreds—but in positive virtues, and a man is to be estimated by his best, not by his worst, which is often the private penalty paid for the joy of the whole world.



# Official News and Radio Gossip.

## The Prince to Broadcast.

**F**ORTY minutes of the speeches at a meeting to commemorate the tenth anniversary of the National Savings Movement will be broadcast from the Royal Albert Hall on Friday, May 14th. So far as at present arranged, the speakers will be the Prince of Wales, who will preside, the Prime Minister or Sir Austen Chamberlain, Mr. Winston Churchill, Mr. Ramsey MacDonald or Mr. Philip Snowden, Mr. Lloyd George or Lord Asquith. The proceedings will begin at 7 p.m., and in all probability will be relayed through London, Daventry and other stations.

## Regimental Reminiscences.

Some preliminary details have already been given in *The Radio Times* of the further series of Regimental Reminiscences which will be heard by listeners to the London and Daventry Stations on Saturday, April 24th. The incidents, grave and gay, are taken from the historical records of famous regiments of the British Army, being selected and written by Mr. Annes Young, who has attempted to illustrate the quaint and curious side of the subject, as well as deeds of heroism.

All the players who will participate have been carefully chosen, and they will be assisted by a detachment of the Royal Artillery, the "210" Military Band, and the Wireless Chorus.

The actual incidents, which will be illustrated, are: The Border Regiment and how it got its drums (1811); the Royal Fusiliers and how a song stopped recruiting (1804); the Gordon Highlanders and how they were recruited (1794); the Grenadier Guards, the coottiers at war (1746); the Life Guards and their nickname (1088); and the Royal Artillery—"Everywhere" (1816).

The incident selected for the last mentioned item is the occasion on which, at the bombardment of Algiers, Lieut. Fuller and a detachment from the "Rocket" troop of the Royal Artillery (now "O" Batt., R.H.A.) were embarked on a barge for sea service—a unique episode in the annals of the Royal Artillery.

Thanks to the courtesy of the Officer Commanding "O" Battery, Royal Horse Artillery, the B.B.C. have been able to secure specific words of command and details of drill, etc., used on that occasion. A detachment of "O" Battery will also assist in the broadcast production.

The incidents will comprise the broadcast programme between 8 and 9 p.m.

## Mr. Lloyd George's Broadcast.

A speech by Mr. Lloyd George at the tenth Annual Dinner of the London Head Teachers' Association will be broadcast from London and other stations on April 27th, and not on April 7th, as previously stated.

## Sir Austen Chamberlain.

London listeners are to hear some of the speeches at a luncheon of the United Association of Great Britain and France at the Hotel Victoria on Monday, April 26th. The actual details have not yet been arranged, but there will be speeches by Sir Austen Chamberlain, the French Ambassador,

and Lord Derby. Sir Austen will propose the health of France, to which the French Ambassador will reply, and Lord Derby, who was former Minister Plenipotentiary at Paris, will wind up the proceedings which are expected to last, so far as the speeches are concerned, from 2.15 to 3.0 p.m.

## A Band Contest.

Part of the programme of the Walthamstow Band Contest is to be relayed from Lord's Park, Walthamstow, through the London and Daventry Stations, on Saturday, May 1st. Seventeen bands are competing, but no details can yet be given of those whose music will be broadcast.

## Dorset Men in London.

Some of the speeches and part of the musical programme at the Annual Dinner of the Society of Dorset Men in London, which takes place at the Holborn Restaurant on May 3rd, will be relayed from the Daventry and Bournemouth Stations.



## RINGING BOW BELLS.

A scene in the Belfry of London's Historic old Church in Cheapside, when the members of the Ancient Society of College Youths—an old City Foundation, dating back to 1637—ring the famous bells which peal out on Sunday evenings through our London and Daventry Stations.

## Brighton's Shopping Week.

An item of interest to Brighton listeners is to be included in the programmes for London and other stations on Saturday, May 15th, when the Rt. Hon. L. C. Amery, Secretary of State for the Colonies and Dominions, will inaugurate the local Shopping Week. Mr. Amery is to make a speech at the Dome, Brighton, and this and other parts of the proceedings are to be relayed between approximately 7.40 and 8.7 p.m.

## "Beating Retreat."

One of the most successful of all last year's Outside Broadcasts, "Beating Retreat," a feature of Garrison Life at Dover, will again be heard by listeners to the London Station on May 20th, between 8.30 and 9 p.m.

## Shakespeare's Heroines.

The stage celebrity item which has now become a popular part of the Sunday afternoon programmes from London, is to be given over to a series of representations of Shakespeare's heroines. The first of the series (which is to last six weeks) is to be given on Sunday, May 2nd, when "Rosalind,"

from *As You Like It*, will be interpreted. On the same afternoon the first relay from Cambridge University will also be included in the programme, when, between 3.30 and 4.30, listeners will hear a choral service from King's College Chapel.

It is also hoped to give some more music from Oxford the same evening, where the combined choirs of Christ Church, New College and Magdalen are singing. This will be followed by a programme of light music by the "210" String Orchestra.

## Old Trades and New Knowledge.

The new programme of talks from the London and Daventry Stations has been arranged to begin on Monday, April 19th. These, as hitherto, are to be in series, and although listeners will doubtless welcome the introduction of several new features, they will be also glad to know that the critical talks on Drama, Literature, Music, and Films will be continued fortnightly, as at present.

Sir William Bragg, F.R.S., is giving a number of talks on "Old Trades and New Knowledge," following the lines of those he gave before the Royal Institution at Christmas. Sir William will be heard every alternate Wednesday, beginning on April 28th.

## "Leaves from the Earth's Diary."

Then Professor H. H. Swinerton, D.Sc., F.R.S., will speak from Nottingham on "Leaves from the Earth's Diary." Altogether, there are six of these talks mainly dealing with the geological features of the countryside. This series will alternate with the talk by Sir William Bragg on Wednesday evenings at 7.10 p.m.

## Talks on Animals.

The late talk (at 9.45 p.m.) on Wednesdays will be given alternately by Mr. F. A. Rath, D.Sc., F.R.S., of the Natural History Museum, South Kensington, and Mr. L. G. Mainland (L.G.M. of the *Daily Mail*). Mr. Rath will discuss "Some Animals of the Buried Past," and Mr. Mainland will no doubt interest adults as he has children for so long with the subject with which he is so familiar, namely, "Zoo Animals of To-day."

## Sir Walford Davies.

Music-lovers will be glad to learn that the popular series of talks by Sir Walford Davies are to be resumed as soon as Sir Walford's health will permit. Meanwhile, Professor D. F. Tovey, Mus.Doc., of Edinburgh, will give four weekly talks on the same subject on Tuesday evenings, as from April 15th.

## Queer Egyptian Beliefs.

The beliefs of the ancient Egyptians as to death, burial, and the after-life will be dealt with in a series of talks entitled "Ancient Egypt and the Burial of Kings," which Professor T. F. Peet is starting on April 22nd at 7.10 p.m. Professor Peet is Brunner Professor of Egyptology at the University of Liverpool.

## Agriculture, Air, and Health.

The usual monthly talks by the Ministries of Agriculture, Air, and Health will continue to form part of the programmes, as will also a monthly talk on International Affairs, given under the auspices of the League of Nations and the League of Nations Union.

(Continued overleaf in column 3.)



# Words We Owe to "Uncle Sam."

By Professor E. Weekley.\*

ANYONE who compares the colloquial English of to-day with that of fifty years ago will be struck by the great change that has taken place both in vocabulary and idiom. Various causes have combined to bring this about, but none of them has affected the language to the same extent as the American influence.

The word "Americanism" is not new. When part of a race is transplanted into new geographical and climatic surroundings, two things happen to its speech. In the first place, the new conditions and experiences lead to the adoption or creation of corresponding new words and metaphors. In the second place, the language brought by the settlers often preserves in its isolation, uses and pronunciations which in the parent language tend to change or disappear.

The features which began to differentiate American English from that of the Mother Country were already being noted in the eighteenth century. The word "Americanism" was, perhaps, first used by John Witherspoon, a Scots-American who signed the Declaration of Independence. He noticed many unusual words and expressions used in the United States "even among persons of rank and education."

## Back to the Mother Tongue.

In the 'seventies and 'eighties, we held the mistaken view that all citizens of the United States were Yankees, and that they replaced the verb "to think" by "guess," "calculate" and "reckon," used indifferently. As a matter of fact, a Yankee is properly a New Englander, or at the most, a Northerner. "Guess" is good old English in the American sense, and is repeatedly used by John Wyllie. "Calculate" and "reckon" belong to quite different regions, the former to New England, the latter to the West.

Among the earliest words brought to this country from America, we naturally find some that resulted from their contact with the Red Indians, such as "tomahawk" and "squaw." It was in this connection that "white man" first became a characteristic term of approval. The consultation of the elders of an Indian tribe was called a "pow-wow," a word which we find in England by the seventeenth century. Another name for an Indian council was "cawcus," long since definitely adopted into English politics.

## Metaphors from the Mining Camp.

In much of American metaphor we can trace the progress of the settlers' conflict with the forest, the river and the elements. Building the log-hut involved energetic "log-rolling," which came to be used for mutual help—"you roll my log and I'll roll yours."

The occupations of a later age are reflected in the metaphors that are associated with prospecting for minerals. The lucky prospector "struck it rich," just as in later days he struck "oil" or "ite." He then "staked out his claim" for fear a rival should "jump" it. His equipment was his "outfit," a word which has so extended its meanings that it can now be used for almost anything, from a pocket-knife to a railway.

The word "strike" has developed special senses in the States. An American fellow-student of mine, many years ago, once described a mutual acquaintance as "the whitest German I ever struck." It is commonly used of proceeding in a given direction. There is an old Civil War story of the returned soldier, who, relating his martial experiences, concluded: "When the advance began, our Colonel called on us to strike for home and freedom. I struck for home."

To return to the prospector. He pursued his quest down to the "bed-rock," or "rock-bottom." Figuratively, the American alludes to what is un-

deniable as a "rock-bottom" fact. More up-to-date and commercial is the phrase, to get "down to brass tacks." The gold-digger was always eager to see how the results of his excavations would "pan out." If the river bank by which he toiled "caved in" and all his works were flooded, he regretfully described it as a "wash-out." He was also continually exposed to the risk of being "snowed under" or "frozen out." If the precious metal grew thinner and thinner, it "petered out."

American politics and American big business have enriched, or, at any rate, increased, our vocabulary enormously of late years. In early days the most convenient rostrum for the American political orator was a tree stump, the soap-box, so to speak, of the backwoods. The "stump-orator" is now replaced by the platform-speaker, and "platform" has come to mean a declaration of policy.

"Pull" and "graft" are two other recently adopted Americanisms. When at the end of the American Civil War, the liberated Negroes were enfranchised, a number of sleek Northern adventurers packed up their belongings in carpet bags and started south to exploit the black vote—hence the "carpet bagger."

Nor does the commercial contribution exactly harmonize with the best traditions of the City of London. Even if we omit such side-lines as the "gold brick" and the "confidence trick," the "bucket-shop," and the "wild cat scheme," there remains something a little blatant, or, at any rate, to our insular stolidity, disturbing, in such things as "hoaxes" and "stumps." As a nation, we dislike having to "make things hum," or "getting a move on," and we are poor "hushers." Still, there is merit in "delivering the goods."

## The Flood of Modern Slang.

But the great recent American importation has been in the shape of an almost devastating flood of slang. Already in the middle of the nineteenth century American humour began, *via* Artemus Ward, Mark Twain, and Bret Harte, to colour colloquial English, but it was reserved to the cinema to teach us how the real hundred-per-cent. red-blooded American *he-man* expresses himself.

There seems to be three main tendencies in this travesty of language, and two of these tendencies appear to be exactly opposite to each other. One is the practice of reducing words to monosyllabic form. Thus, a baseball fanatic becomes a "fan," a mutton-head becomes a "muff," a doctor a "doc," and a professor a "prof."

This monosyllabic language has great advantages from the point of view of concise expression. Dope is shorter than "narcotics," "scoop" shorter than "exclusive information." "Dope-sens" saves a lot of explanation, so does "high-brow," and the American language labels the two chief nuisances of the modern world as "cranks" and "crooks." The naughty lady of the movies, the "vampire," becomes a "vamp," and pathetic effects are concisely and adequately described as "sob-stuff."

The tendency that seems rather to contradict the first is the American love of stating simple facts by an elaborate form of words. Instead of "bravo" or "hear, hear," we get the approving "you've said a mouthful." The English "dunno" becomes in America either "search me," or "you've got me guessing."

Finally, the American loves whimsical exaggeration. One of the earliest phrases we adopted from him was "greased lightning." To be alert is to "keep one's eyes skinned." The defeat of an enemy is picturesquely described as "chawing him up," or "wiping the floor" with him. "Till hell freezes" is a good description of the far future, and a famous American evangelist has described a sinner as having a soul so black that a chunk of coal would make a white mark on it.

## Official News and Radio Gossip.

(Continued from the previous page.)

### Church Music for Hospitals.

It is hoped to arrange for a regular series of special weekly programmes of church music for patients in hospitals, and although final details have yet to be decided, they will most likely be given between 4.0 and 5.0 p.m. on Thursdays. A special programme for hospitals will also be given on Saturday afternoon, April 24th, consisting of orchestral music and items by popular radio artists. This programme will begin at 2.0 and end at 5.15 p.m.

### Mendelssohn's Concerto.

Mr. Edward Innes, who is almost as well known as a composer as he is as a pianist, will take a leading part in the programme from the Newcastle Station on Monday, April 19th. With the Station Orchestra, he will play, as the opening item, Mendelssohn's Concerto for Pianoforte and Orchestra No. 1 in G Minor, Op. 25. The programme will also include songs at the piano by Miss Helen Henschel, and items by Mr. Tom Damskin, a local tenor.

### "The Boatwain's Mate."

A feature of the Newcastle programme on Thursday, April 22nd, which will also be relayed through Darlington between 7.30 p.m. and 10 p.m., will be a one-act farce, entitled *The Boatwain's Mate*, by W. W. Jacobs and Herbert Sargent, and presented by the Station Repertory Company.

There will also be items by the famous St. Hilda's Colliery Band.

### The Banner of St. George.

Scotland will remember St. George, the Patron Saint of England, whose "Day" falls on Friday, April 23rd, when the evening programme from Glasgow will be devoted to his honour. The Station Choir and Orchestra will perform Elgar's cantata, "The Banner of St. George," and Mr. Robert Barnett will sing Stanford's "Songs of the Sea," with choral and orchestral accompaniment, and a group of patriotic songs. Further appropriate items will be rendered by the orchestra, including Frank Bridge's Symphonic Suite, "The Sea," and Dame Ethel Smyth's "On the Cliffs of Cornwall."

### "A Dialogue With the Beloved One."

Another rental in the series of Beethoven's Pianoforte Sonatas, which Mr. Herbert Carruthers is giving at the Glasgow Station, will take place at 10.30 p.m. on Monday, April 19th. Mr. Carruthers has chosen for this occasion the Sonata in E Minor, Op. 90. The second movement contains a melody of peculiar charm. Beethoven is said to have referred to it as "a dialogue with the beloved one."

### "The Lost Piper."

Another performance of the short play, *The Lost Piper*, by Mr. and Mrs. J. R. A. Fleming, the subject of which is based on an old local legend, will be included in the Edinburgh programme on Wednesday, April 21st. It is the story of a piper who undertook to go alone through a long underground passage leading from Musselburgh to Edinburgh, a distance of several miles, the Laird of the former place having offered a reward of £100 to any man who would make the journey and win his way back again. The piper's wife did her utmost to dissuade him from the rash venture, but he insisted, accompanied only by his pipe.

As the days dragged on, there was no sign of the venturesome piper, but the sound of his pipes was heard far underground beneath the Castle and streets of Old Edinburgh. Search parties were sent out and efforts made by digging to locate him, but he never reappeared, and the story goes that the sound of his pipes can still be heard faintly from beneath the ground each Christmas Eve at midnight.

The legend is described in a poem by Charles Spence, and the play turns upon the doubts which some very modern young people throw upon its authenticity and how those doubts were effectively dispelled on a certain Christmas Eve in James Cameron's house.

\* In a Talk from Nottingham.



# PEOPLE YOU WILL HEAR THIS WEEK.



[London & Foreign.]

Miss YVONNE ARNAUD, the popular actress, will play the piano and harpichord and give a monologue at London on Sunday, April 13th (S.B. to other Stations).



[Chichester.]

Mr. JOHN BARBIROLLI will give a "cello recital" at Manchester on Sunday, April 13th.



[London & Foreign.]

Miss MABEL GREEN, the musical comedy actress, who will play in "The Poor Rich" on Wednesday, April 14th (S.B. to all Stations).



Mr. RUPERT CROFT COOKE, who will talk on "Brazil," at London, on Thursday, April 15th.



The ever-popular "ROOSTERS" will broadcast again from London on Thursday, April 15th.



Mr. J. N. GREENWOOD will talk on "Some Ghosts of Old Chelsea," at London, on Thursday, April 15th (S.B. to other Stations).



[London & Foreign.]

Mr. RAE ROBERTSON (Solo Pianoforte) is in broadcast from Bournemouth on Friday, April 16th.



[London & Foreign.]

Mr. GEOFFREY TOYE will conduct the Light Symphony Orchestra at London, on Sunday, April 13th (S.B. to other Stations).



[London & Foreign.]

Miss MAVIS SHELLSHEAR will render songs with the harp at Cardiff, on Monday, April 13th.



# Wireless for Hospitals.

How the National Scheme Began. By Keble Howard.



MR. KEBLE HOWARD.

I HAVE been invited by *The Radio Times* to set forth, once and for all, the true story of the origin of the scheme to equip every hospital in the kingdom with wireless.

Recently there has been some discussion in these columns under the heading, "Who Started Hospital Radio?" and there seems to be an impression that I laid claim to having been the means of equipping

the first hospital in the country with this great blessing.

Let me say at once that I have never made any such claim. I could not, if I would, and I would not if I could. It is a man's business to do what he can in his lifetime to relieve suffering; it is not his business to make a song about what he has done.

Purely as a matter of general interest, then, I will tell, very briefly, how the idea of National Radio for Hospitals was started, as distinct from those splendid, but isolated, efforts which have been recorded in letters that have been appearing lately in these pages.

I did not become a convert to wireless until the beginning of November, 1923. My own set was installed on November 8th of that year. Two days later, I was stricken with influenza. The doctor came and packed me off to bed.

The following day was a Sunday. A children's service from Newcastle was due in the afternoon, and I was so anxious to hear it that I got out of bed and went downstairs. It was a very beautiful service, and as I listened to it from my armchair I wished that my father, who had devoted his life to the service of the Church of England, could hear it also.

The old gentleman was then over ninety years of age, and confined to his room. I set about the matter at once, but it was too late. Only two weeks afterwards he passed away from this earth.

My thoughts had turned in the meantime to our local hospital—the Royal County Sussex. It was to this hospital that my eldest brother, the late R. S. Warren Bell, was conveyed at his own request when suffering from the complaint that caused his death, and it was in this hospital that he breathed his last.

## "Wireless in Every Ward."

He had asked me to do what I could to repay the doctors and the nursing staff for all the care and attention he had received. The matter had been on my mind ever since his death. Contributions in money and kind were easy enough, but these did not seem sufficient.

Quite suddenly the idea flashed into my mind: "Why not the wireless in every ward?" Up to that time I had never heard of any hospital having the wireless, and yet I was convinced that here was the very thing—a divine blessing—for those who had to pass weary hours out off from the outer world.

On November 12th, less than a week after the installation of my own set, I had the matter in train. So well did the Brighton and Hove public respond that by Christmas the equipment was complete.

On November 17th, by previous arrangement, I was due to broadcast a selection from my books from the London Studio. This passed off quite satisfactorily, and on November 30th, of the same year, I wrote to the B.B.C. and also to *The Radio Times*, asking if I might make an appeal for wireless to be installed in every hospital in the kingdom.

I received a reply from the B.B.C. on December 3rd, saying that I could broadcast my appeal to all stations at 8.40 on December 23th. This I did, taking great pains to explain the necessary steps that should be made to raise the money, the cost of equipment, the best type of apparatus, and concluding with as eloquent an appeal as I could frame in words.

The reply from all parts of the country was instantaneous and amazing. I have all the letters now, and I assure you they take up a large amount of house-room. But one result rather embarrassed me. All the writers wanted to have repeated the very points I had so carefully explained over the microphone.

Well, there was nothing for it but to sit down and answer all their letters in detail. Having put my hand to the plough, I could not look back. I do not keep a secretary, but my wife helped me most willingly. It took us five months to reply to all our correspondents.

## The Idea Spreads.

My appeal over the microphone had been printed in *The Radio Times* under the heading—not my heading, but the Editor's—of, "A Happy Idea." I was also asked to write articles and leaders on the subject for certain provincial journals, and with these requests I naturally complied.

Another matter, however, still worried me. In a village, a town, or a city, you can appeal to public spirit, but who can appeal to the public spirit of a vast world like London? I did not see how to get at London, and great, therefore, was my relief when on May 28th, 1925, I heard it announced over the wireless that the *Daily News* had decided to come to the rescue so far as London was concerned.

I kept pegging away in *The Radio Times*, and through the post, and on the last night of 1925, I was once again allowed to speak for the cause from London over the microphone.

That is the bare outline of the story. So far from asking any credit, I can honestly say I wish with all my heart that some of the good people who had already proved, here and there, the blessings of radio for hospitals had told all the world about it the moment they made their discovery.

I would have been the first to applaud and bless their endeavours.

## SONGS WORTH KNOWING.

### "Shepherd! Thy Demeanour Vary."

THE words and music of this charming old English song, by Thomas Brown, have been arranged by H. Lane Wilson and are published by Messrs. Boosey and Co., Ltd.

SHEPHERD! thy demeanour vary,  
Dance and sing, be light and airy,  
Dance and sing,  
Dance, be light and airy.

Would you win me, you must woo  
As a lover brave and true,  
Would you win me, you must woo  
As a lover brave and true.

Hums and ha's, dull looks and sighing,  
And such simple methods trying,  
Never will this heart abide,  
I must catch the flame from you,  
Must catch the flame from you.

Fa la la, Fa la la la la la la.

Shepherd! thy demeanour vary,  
Dance and sing, be light and airy,  
Dance and sing,  
Dance, be light and airy,  
Dance, be light and airy.

# Programme Pieces.

A Weekly Feature Conducted by  
Percy A. Scholes.

## SIBELIUS' FIRST SYMPHONY.

(BIRMINGHAM, MONDAY.)

SIBELIUS, Finland's greatest composer, has had remarkable recognition from his countrymen. A few months ago, on his sixtieth birthday, the President of the Republic personally invested him with the Grand Cross of the Order of the White Rose of Finland, and Parliament voted an increase in the pension of 50,000 marks which he has received since 1915, to 100,000 marks. A national subscription raised in his honour amounted to 250,000 marks.

In such music as his tone poem, *Finlandia*, the *Kalevala* Suite, and, best of all, in his six Symphonies, we find the real Sibelius, using national idioms and often deriving the rhythms of his virile, rugged music from those of traditional Finnish folk-poems.

His First Symphony, written when he was thirty-four, is spacious and fairly lengthy. It is in four movements.

I. In a brief Introduction (*Slowish, but not too slow*), the CLARINET gives out a Theme which is used a good deal in the Last Movement. The energetic FIRST MAIN TUNE appears on VIOLINA. In a little, after this has been delivered by the Full Orchestra, the SECOND MAIN TUNE comes in, on the FLUTE, the STRINGS accompanying in syncopation.

The impetuous and stormy "working out" of this material is extremely impressive in its elemental force.

II. (*Slowish, but not too slow*.) A movement subdued in feeling with a note of gentle reflection, almost of sadness in it.

III. (*Quick*.) The SCHERZO has a FIRST MAIN TUNE of a somewhat angular, balustrade nature, and a SECOND TUNE that flows more gracefully.

The TRIO, or middle section, is in calmer mood.

IV. (*Like a Fantasia*.) The Theme that we heard in the Introduction to the First Movement is transformed, so that it sounds noble, even tragic.

The FIRST MAIN TUNE (Woon Woon) sets the mood of unrest that permeates the Movement.

The sonorous SECOND MAIN TUNE appears, in slower time, on the VIOLINA.

## MENDELSSOHN'S "CALM SEA AND PROSPEROUS VOYAGE."

(BIRMINGHAM, SATURDAY.)

In *Calm Sea and Prosperous Voyage* we have Mendelssohn's interpretation of another's thoughts about the ocean, as well as his own impressions.

His chief inspiration was a poem of Goethe, which depicts the sea in two moods, first sleeping, smooth as a mirror, and then stirred by a favouring breeze, before which the ship flies homeward.

There are two separate Movements in it, a *Slow* one, suggesting the *Calm at Sea*, and a lively one, inspired by the second part of Goethe's poem, *The Breeze*.

I. The DOUBLES BARS "go down to the sea," as one may say, at the start. Their descending passage is a kind of "Motto" in the work, recurring, in melodic shape or in rhythm, several times (notably in the Second Main Tune of the *Breeze* portion).

After a fairly lengthy representation of the vast expanse of ocean, in which a great deal of the effect is obtained by dividing the STRINGS into many parts, so making very full, rich harmony, we plunge into—

II. (*Very quick and animated*.) After a Prelude in which we may imagine the wind rising, the FIRST

(Continued on the facing page.)



## Programme Pieces.

(Continued from the previous page.)

MAIN TUNE skips down from a height, on FLUTES and other WIND, plucked STRINGS accompanying.

The SECOND MAIN TUNE is a VIOLIN one (also descending), answered by Lower Strings.

Another Theme, of four notes, is sung out by the cello in its high register. Mendelssohn and his friends used this as a familiar call or signal to each other. Elgar, in the last but one of his *Enigma* Variations, quotes it, because a friend to whom that Variation was dedicated happened to be crossing the Atlantic when it was written. It was a happy thought thus to wish his friend "A Prosperous Voyage."

### VERDI'S "LA TRAVIATA."

(LONDON, DAVENTRY, AND CARDIFF, FRIDAY.)

*La Traviata* means *The Frail One*. The opera was produced when Verdi was forty. He had already had great success with *Bravi*, *Rigoletto*, and *Il Trovatore*. Yet, writing to a friend after the opening night of *La Traviata*, he had to say, "It was a failure. Was the fault mine, or the singers? Time will decide."

On the whole, time has been fairly kind to *La Traviata*. The troubles of the first night were due to the leading tenor's hoarseness, to the stoutness of the lady playing the heroine (who, despite her robust appearance, was, of course, called on to die of consumption in the last act), and, perhaps, also to the opera being in modern costume, to which audiences were not then accustomed. When, a year later, the period was altered to that of Louis XIV, and the defects of the opening night were remedied, it was a success.

The Opera, which is in three Acts, is based on Dumas' *La Dame aux Camélias*, familiar to us as *Camille*.

The plot centres round the love of Violetta Valéry, a courtesan, for Alfred Germont, and the hindrances that frustrate their happiness.

#### ACT I.

VIOLETTA (Soprano) is holding a gay entertainment at her house. ALFRED's friend, GASTON (Tenor), tells her that Alfred really loves her. Outwardly, she is careless, but she is touched by his affection, of which ALFRED (Tenor) himself assures her. Here she sings the famous air, *Ah fors'è lui l'Perchance for him my longing and*"), and then, in a revelation of feeling, dashes into the brilliant *Sempre Libero* ("Ever free, I shall hasten on, madly rushing from pleasure to pleasure"), as she realises that for such a woman there is little chance of genuine and lasting love.

#### ACT II.

Violetta has given up her former life and gone to Alfred. He learns that she has sold her jewels to pay the expenses of the country house he has taken, and goes to Paris to try to raise money to repay her.

Alfred's father, old GERMONT (Baritone), comes to beg her to leave his son, whose prospects, and those of his daughter, are being ruined by the liaison.

Violetta yields, and determines to sacrifice her new happiness. Alfred follows her to a reception. Here she pretends, according to her promise to his father, that she loves someone else, and publicly insulting her he leaves her in disgust.

#### ACT III.

Violetta is dying. Old Germont has repented, and would agree to the marriage. It is too late. Alfred returns only in time to be reconciled to her as she dies.

\* The verb *traviare*, in Italian, means "to go astray"; hence *La Traviata*, the feminine form of the adjective formed from it, means almost literally, "The Girl who Took the Wrong Turning."

# The Music-Loving Puritans.

[Editors are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 2, Savoy Hill, Strand, London, W.C.2.]

IN your "Edinburgh News" in the issue of March 10th, occur these words, apropos of madrigals: "The popularity of the Elizabethan school was killed by the ridiculous bigotry of the 'saints' of the Great Rebellio."

The last two words quoted suggest that a keen Scottish partisan of the Stuarts is writing, and I have no wish to disturb his political views. Let him, if he wishes, join that picturesque little group of people who annually hold a religious service amid the bustle of Charing Cross and lay wreaths at the foot of the statue of Charles I.; they are a romantic survival.

But he must not be unfair to the Puritans. They led a King to execution, but they did not, as he suggests, lead to execution the English madrigal school, which had reached its climax and was due for the decay which overtakes every school of composition when that point is reached. Let the writer remember that the polyphonic school decayed at that very time, not only in this country, which expelled the Stuarts, but in every country—including those to which they fled.

The Puritans objected to elaborate music in church, but not to music as such. Cromwell loved the music of this very school, and frequently had it performed to him; Milton, likewise, loved it (as many of his poems show); the Baptist Bunyan, in his *Pilgrim's Progress*, makes all his devout people sing. Those are just three prominent examples of musical Puritans.

The old misconception of your Edinburgh correspondent is very prevalent; it constantly reappears in the Press, but it no longer finds support in the standard histories (see, for instance, Walker's "History of Music in England," or Davy's "History of English Music").—FRANCY A. SCOWLES.

### Jazz and the English Temperament.

If we admit your correspondent's contention (1) that the English temperament lacks the bossiness and vivacity of the American; (2) that jazz is to be regarded as the national music of America; (3) and that the somewhat wooden temperament of the English renders them incapable of appreciating jazz—if we admit all that, where is—I quote your correspondent—"the different but no less typical national music which expresses the soul of England"?—WILLIAM WHITE, Falcon Road, Edinburgh.

### "Charging" Accumulators.

I HAVE recently made it my business to investigate what is understood by a vast number of local shopkeepers to be the meaning of the term, "charging" accumulators, and have been unpleasantly surprised to notice how ignorant of the subject certain traders are on this important point.

Numbers of my friends have complained to me that their accumulators do not function at all well, although they have only just been re-charged by some local trader, and on testing them with my hydrometer, I have discovered the acid to be so low in gravity as to be almost useless. It seems to me that a number of traders consider that their job is merely to take a customer's accumulator, attach the leads to it, leave it for a day or so, then hand it back and say it is "charged."

Is it not time that the trade came to a definite understanding as to the meaning of this word "charging"? A customer should feel assured that when he takes his accumulator to be re-charged, it is understood that not only are voltmeter tests part of the job, but hydrometer tests also, and therefore the keeping up to "gravity" of the acid.—J. C. BUNZ, North View Road, Mornsey, N.E.

## Listeners' Letters.

### "Fight the Good Fight."

THE article in a recent issue of *The Radio Times* about the Prince of Wales's favourite hymn, "Fight the Good Fight," is not quite correct regarding the author. Dr. Moncell was not Vicar of Guildford, as your contributor states, but Rector of St. Nicholas, one of Guildford's three ancient parishes, and the church was not undergoing repairs, but had been rebuilt by his efforts. His death was caused by a fall (and not by falling masonry) while standing in the south-east corner of the church, and looking up at the tower, then nearly completed. A thirteenth-century column discovered in the foundations of the old church stands on the spot with the following inscription:

"The fragment of a column excavated from the ruins of the ancient church of St. Nicholas marks the spot where on the 25th of March, 1875, during the building of the new church, the Rev. Dr. Moncell, Rector of the Parish, fell, fracturing his arm, which resulted in his death on the 10th of April following."

The hymn was written while he was at Guildford. I have verified the date given in the hymn-book by the parish records.—H. M. MOON, Guildford Avenue, Surbiton.

### The Saxophone Family.

YOUR correspondent is quite correct in stating that the saxophone is not related to the horn family of brass instruments such as the trumpet, flugel horn, trombone, euphonium, baritone bombardon, etc.

The saxophone and sarrusophone were invented about 1842. I remember them well at the time. As an oboist, I thought of taking them up in place of the oboe and cor Anglais, which they resembled. There was not so much trouble with the reeds, and the tone of each was more robust and better suited to brass bands than the softer toned instruments. The saxophone has a very fine tone when used legitimately, not jazzically!—A. HOW MATTHEWS, Acton, W.

### Moderation in All Things—Even Radio!

WHILE nothing but praise must be extended to the B.B.C. for the excellent entertainment and edification it provides at so low a figure, it is like too much plum pudding, not always good for us. Listening has become part of the daily routine of our lives. One looks for it during the dinner hour, when having tea, and later throughout the evening.

I speak for my own part. Prior to installing my set, I usually spent one or two hours a night in my own room playing on my two-manual organ, or on the dulcimore or piano, or hurried for an hour or so in a book. What do I do now? My piano has not been touched for ages, and my organ has become a mere resting-place for papers, etc. I wonder if this is the case in homes generally. If home study and self-education are going to be affected by too much "receiving," then the future generation is not going to be a very intelligent one as far as musical study is concerned. It is unreasonable to expect the younger members of the family to adjourn into another room for an hour's practice or study, knowing that an excellent programme is being enjoyed in the next room.

To overcome this, I have decided to shut down on certain nights when there are programmes that do not specially appeal to me, and, as a result, the pleasure the next night is all the more enjoyable.—Tnos. SHAPPLES, Rawcliffe Hall.

### LOUDEN VALVES—A CORRECTION.

WE are asked to point out that a mistake occurred in the Loudon Valve advertisements in the issues of March 20th and April 2nd. The purpose for which the different types are designed was incorrectly given. "H.F. Amplification" should have read "Detection and L.F. Amplification" and vice versa in each case.



## The Children's Corner.

## Fun in an Animal Shop.

THE Aunts and Uncles of the Edinburgh Station always seem to be getting into trouble or difficulties of one kind or another. A few days ago Auntie Molly invited two of the Uncles to go with her to a livestock dealer's shop to see about a little dog which she was going to buy on behalf of a friend. When they got there, they were greeted by a perfectly deafening babel of barking, baying, screeching, minowing, and other caterwauling from all the birds, beasts, and fishes in the shop. It was not long, however, before they recognized that Auntie Molly and the Uncles had kind faces and were not likely to do them any permanent injury, and after that, all three were permitted to stroke the goldfish and offer ants' eggs to the bulldog to their hearts' content.

## A Nefarious Plot.

A particularly handsome chimpanzee thought it recognized its long-lost brother draped round Auntie Molly's shoulders and in a burst of affection removed quite half of an expensive fur. In the consternation caused by this, Uncle Dick and Uncle Jim carried out a nefarious plot and inserted a white mouse in the pocket of Auntie Molly's coat. Auntie Molly was somewhat disconcerted when she discovered this new occupant of her coat, but was pacified when it was suggested that he would make an excellent meal for her celebrated white cat, the colour being considered particularly appropriate. Shortly afterwards the party returned to the Studio, although Auntie Molly had not completed her business with regard to the dog.

## Wee Bairns at Aberdeen.

On Saturday, April 17th, Aberdeen children will have the opportunity of hearing some very small broadcasting artists. On that day Miss Dorothea Watt will tell some of the old fairy tales which will be illustrated on the piano by some of her little pupils. The most interesting feature of it all is that several of the pupils are only four years of age, and not one of them is over seven!

On one or two occasions Aberdeen children have heard songs broadcast by Miss Three-and-a-Half and Master Four, but never before has anyone under seven sat down at the piano. Uncle Harry thinks he had better bring his telescope on this occasion. His eyesight is rather dim and he is afraid he may not be able to see the little people who are playing.

## Hull's New Uncle.

All the kiddies of the Hull Radio Circle have lately missed the familiar voice of Uncle George, who has left for Newcastle.

Uncle Joe, who has just arrived at Hull, is endeavouring to be a worthy successor to Uncle George and is at present being introduced into the wonderful magic circle of the Fairies. He has already ascended the Magic Ladder to the domains of the Great Fairy Queen.

## Conundrums and Catches.

Listeners are determined to see to it that the brains of the Stoke-on-Trent Uncles are not allowed to become rusty. Auntie Kate receives a regular supply of conundrums and catches—mostly from children, who dearly love to puzzle the poor Uncles.

Uncle Joe came up tonight and sparkling the other day, and poured out "Why does?" and "What does?"

The mystery was solved when Uncle Joe was found in a corner peering over a little red book which Auntie Kate had "lost (?)".

## Do You Take Photographs?

Now that the bright, sunny days are coming along, what is it that most young folks think about? Right, first thing—their cameras! Those who look after the interest of the Juddies in Dundee must

have known this, for a brand new Uncle has made his debut and is going to explain many of the little difficulties which beset the young amateur photographer. What do you think his name is? No, I don't think you'd ever guess. It's "Uncle Focus."

## The Uncle and the Bird's Egg.

The other day, Auntie Cyclone, of Glasgow, happened to be telling the children a story about a bird's egg, when Uncle Leslie, whose hobby had to be collecting eggs, astonished his hearers with the information that he once swallowed a thrush's egg—shell and all! Auntie Cyclone fainted away, while Uncles Alec and Mungo collapsed on the nearest sofa. But this was not all, for it seems that for some hours after the tragedy, Uncle Leslie sang like a thrush, and emitted such wonderful trills and grace-notes that he seriously considered adopting the profession of entertainer as the "bird-boy"! Alas! it was not to be, for his newly acquired powers of singing like a bird soon vanished, try as he might to recover them by dint of hard practice and attempts at imitating every bird of the air, from crow to sparrow!

## A Children's Bird Chorus.

After recovering from the shock, Auntie Cyclone came to the conclusion that there must be something in the story, after all, and suggested that if the swallowing of birds' eggs conferred upon the swallower the temporary power of singing like the layer of the egg, then a children's bird-chorus might be formed. The troubles would swallow the eggs of larks and nightingales, the alms of such birds as blackbirds and starlings, the tenors crows, jacksaws and magpies, while the basses would be provided by ravens' eggs.

Special effects could be obtained by swallowing the eggs of such birds as owls, peewits and bitterns, but there would always be the difficulty that some of the eggs required would take some searching for, and the concert might have to be postponed.

After a lengthy discussion, it was decided that the project was a difficult one, and that, as it might cause considerable jealousy among real birds, the idea should be abandoned.

## What a Radio Circle is Doing.

The number of members in the Leeds-Bradford Radio Circle is now over 4,000, in fact, by the time you read these lines it will probably be 4,100.

The fund is also continuing to grow, but we still need a lot more shillings to realize our ambition to provide a cot in the Children's Orthopaedic Hospital at Kirby Moorside. This hospital came into existence as the result of a "Care of Cripples" Committee, formed in 1921, which proved that there were over 5,000 crippled children in the county, and only 250 beds available. An appeal for funds to start a hospital was then issued, with the result that Mrs. Edward Shaw, of Welham Manor, offered her hutments, which had been built for ex-service men and pensioners. Numerous donations have been made, including a generous sum of £5,000 by Mr. T. R. Frenn, and the hospital is now an accomplished fact.

It is no exaggeration to say that over 95 per cent. of the 5,000 children in Yorkshire can be either cured, or very greatly improved, by proper treatment. It is to help in this great work that the Radio Fund, at the Leeds-Bradford Station, is to be utilized. Although we have got a lot of money, over £250, we need as much again. So when you send your shilling, or whatever you do send along, to the Fund, think of the poor kiddies who cannot get about, and play games like you can, and help us to get money as quickly as possible.

## The Nightingale Again

## Beautiful Notes from a Surrey Garden.

IT seems that the song of the nightingale has become an annual institution in British radio programmes, and further attempts to broadcast the beautiful notes of this essentially English bird will be made during the next few weeks. Thousands of people, not only in Great Britain, but in many places abroad, had never heard the song of the nightingale until it was first broadcast two years ago. Last year's efforts were not quite so successful, but this was only because the B.B.C. has not the same control over these feathered artists as it has over those who make their contributions to the wireless programmes from the Studio.

As on previous occasions, the nightingales which haunt the beautiful gardens of Miss Beatrice Harrison at Otford, in Surrey, have been chosen for this year's relay, and as Miss Harrison has already notified the B.B.C. that the birds are expected to be in song somewhat earlier than usual, it is likely that listeners will hear their notes towards the end of April. There must, of course, always be an element of uncertainty in fixing a date; but if conditions are favourable, it is intended to include the nightingales in the programme on Saturday, May 1st, a very appropriate date, let us hope. In any case, it is sufficiently early in the season to enable further attempts to be made should the first prove unsuccessful.

## POINTS FROM TALKS.

I HAD the doubtful pleasure of scoring the last goal for Scotland in the first International played at Wembley. The ball landed about ten yards from the goal to the left of the post. I advanced to pick it up to clear, and at the same time Tommy Smart and Sam Wadsworth arrived on the scene, and each waited for the other to clear. Meanwhile, Cowan sized up the situation, slipped between us, and shot. The ball struck the angle of the upright, and rebounded on to my knee, off which it went into the net.—*Edward Taylor.*

SOME of you may know the story of the young lady who, when her lover told her that he intended to give her a book as a present, answered angrily: "But I already have a book!" Now, that type of mind is more common than those of you who are readers would believe possible. There are many people who are honestly convinced that they are too busy to read, that reading is an idle pastime, and that, therefore, all time spent in reading is wasted time.—*Mrs. Belle Lowndes.*

IN the "Babes Book" for the instruction of novices, the youthful monk is bidden to wash his hands before his meals, to keep his knife sharp and clean, and say his grace. . . . He is not to seize upon the vegetables, nor to use his own spoon in the common dish; not to lean upon the table; not to cut or dirty the table cloth. . . . Further, he is not to use his knife to carry the gravy to his mouth, but to help others, as only the ill-mannered and clown take everything for themselves. He is to wipe his knife before he cuts the common cheese, and not to taste first whether it be good enough for him. Finally, his meal ended, he is to clean his knife and cover it with his napkin.—*Rev. D. H. S. Cresage.*

FOR a Russian, the mind of Shakespeare is much more familiar than the mind of the writer of historical Russian plays like the Count Alexis Tolstoy. There is nothing in Western Europe to equal the depth of interest shown by the Russian audience in the matters of art. The drama in Russia is the soul of the Russian artistic life. The Russian audience and the Russian dramatist question the value and the meaning of life itself. The Russian dramatist seeks passionately to realize the problem of life, and for him the outward is always only the expression of the inward.—*M. Komisarjevsky.*



## The Broadcast Pulpit.

### The Devil as a Signboard.

THE Christian should be the sweetest tempered and most attractive soul on earth. But is the average Christian that? It was Thomas Fuller, remembering the Scribes and Pharisees and their hypocrisies, who cried out: "Fools, who to persuade men that angels lodged in their hearts, hung out a devil for a sign in their faces." And this is the real function of the Church of Christ, to show the world pure virtue through every one of her members.

Despite all its ancient fabric and traditions, its costly buildings and ceremonials, its ritual and preaching, the Church of Christ may actually be misrepresenting Him, unless through her members the wordless influence of Jesus flows out from our hearts in healing virtue to our distressed neighbours. As in the play, *The Passing of the Third Floor Back*, a stranger came to a Bloomsbury lodging house, and by the infection for good of his quiet Christ-like conduct transformed all the inmates from miserable malcontents to self-respecting men and women, so you and I every day ought to show to our fellow men some hint of Christ in our conduct.—*The Rev. T. Rutcliffe Parnell, Edinburgh.*

### The Greatest Gift.

THE spiritual world is vividly real to hundreds of thousands of the friends of Christ, and spiritual contact and fellowship is to them a definite experience. To ignore or stultify our spiritual sense is to deprive ourselves of the greatest gift ever offered to mankind. In days of darkness and despair, in days of joy and mirth, in days of cowardice and irresolution, and in days of fixed purpose and strenuous endeavour, Jesus Christ can by this wonderful power of spiritual intercourse guide, encourage and stimulate those whose hearts are ready to welcome Him as a friend, and whose minds are big enough to grasp His personality.—*Mrs. George Gaultney, Birmingham.*

### The Secret of National Power.

SOONER or later we all come to realise the absolute necessity of an inward renewal, and for that we have to look outside ourselves. God is essential to man; we cannot dispense with God and live. Nations have tried to do so and have signally failed. Babylon substituted earthly power and material wealth for God, and she has fallen into oblivion. Ancient Greece deified culture and she perished from the dry rot of vice. Imperial Rome resorted to military force and civil statesmanship, and has become a mere shadow shape of memory. Judaea was a built up on orthodox creeds and religious institutions, but even they could not prevent Jerusalem's overthrow. When a nation loses God, it loses everything; when it turns its back on God, it signs its own death warrant and seals its own doom.—*The Rev. W. Leicester, Sole-on-Trent.*

### The Mystery of Pain.

WHATEVER may be our theory of pain, we shall find it ultimately an inscrutable mystery. There are, however, certain undeniable facts. Jesus Christ of His own deliberate will chose to suffer to an extreme degree; such is the teaching of the New Testament. No man, born of woman, has yet escaped suffering; such is the touching of life. It may come as a shock to some to realize that Christianity of the genuine type means not a bed of roses, but a crown of thorns. Already do I hear the reproaches of the pusillanimous: "If this be Christianity, it is, indeed, a gloomy religion; now we understand the meaning of the long ascetic faces and the monotonous groanings of monks and nuns." So the world and worldly people argue, but in error. It is not part of Christianity to be morose, nor even over-sad. The greatest of saints have been the most cheerful of souls, and if you note a kill-joy wearing the Christian garb, then he has but half learnt his lesson.—*The Rev. P. J. Keane, London (from Reading).*

## Our Point of View.

# The End of Oscillation?

WHEN broadcasting began it was soon discovered how effectively an ordinary receiving valve in a state of oscillation could interfere with the reception of broadcast programmes by listeners in the vicinity. Since those early days, with the vast increase in the number of listeners, the problem of oscillation has increased proportionately in urgency and importance. It seems to be of little use to lay down the law that no one should attempt to tune in a distant station that is outside the range of his set. Human nature being what it is, "man's reach," as Browning observed, "must exceed his grasp," and so if it is possible for a distant station to be heard occasionally on a one-valve set, then apparently nothing on earth is going to prevent the adventurous and ambitious listener, however modest his equipment may be, from trying to get a far-away station, even when conditions are such that it is impossible to extract a note of real music or a syllable of intelligible speech.

\* \* \* \*

In America this oscillation problem is every bit as serious and as pressing as it is in this country—perhaps even more so. The recent Transatlantic Tests were in large measure a failure owing to the interference caused by the unskilful handling of one-valve sets. With characteristic American fertility in word making, listeners over there have lately coined a new word, "bloop," to distinguish the wretched being who persistently mishandles his set. And now we are told that listeners throughout the United States are organizing a campaign to exterminate the "bloop."

But it is all very well to declare war in this way, the question arises what are the effective weapons to use?

Recently strenuous efforts have been made—and not without good results—to instruct listeners in this matter. The B.B.C. has printed and distributed many thousands of pamphlets giving detailed instructions and advice as to how listeners should operate their sets to the best advantage both to themselves and to their neighbours. Unfortunately, this is not enough and it is clear that other methods must be devised to put a stop to this nuisance which in many ways is hindering the proper development of broadcasting.

\* \* \* \*

It is, therefore, a very heartening bit of news that comes to us at this moment that Sir Oliver Lodge has devised a method which, according to the preliminary accounts in the newspapers, by means of a simple attachment or by a slight alteration to the receiver, will solve this vexatious problem of oscillation once and for all. This is obviously a discovery of the first importance, and listeners all over the world will be heavily in debt to Sir Oliver Lodge—and not for the first time.

It is, however, too early yet to speak as to the merits of this invention. The necessary information upon which to base an opinion is yet lacking. Clearly, if it is to be successful,

the invention must satisfy many exacting requirements. It must not reduce the sensitivity or the selectivity of a set; it must not increase the difficulties of tuning, and since it is for general use, it must be fool-proof. If Sir Oliver's discovery can meet these tests, it will mean, if generally adopted, a great enlargement of the enjoyment and profit of broadcast reception.

### OUR FESTIVAL COMPETITION.

WITHIN a few days of the first announcement in *The Radio Times* of our festival competition for new works, correspondence reached Savoy Hill in such volume as to make it clear that the importance and value of the scheme is being widely recognized in the world of music. So many questions have been asked, that it is, perhaps, desirable to add to our first statement a few words of explanation for the benefit of those of our readers who may still be in doubt on certain points.

First of all, as to the term "younger composers," this has produced quite a large number of enquiries, many asking whether an age limit is intended or advisable. This is a point which the B.B.C. particularly desire to leave as an open question for the judges in their wisdom to determine. The position can, perhaps, best be made clear by pointing out that at the age of twenty Mozart and Mendelssohn could hardly be counted "younger composers," having already attained unassailable positions in the world of music.

At the other end of the scale, Mr. John Citizen who has retired from active business life, say, at the age of seventy, and has turned only then to music as a hobby, would still be a young composer within the meaning of the rules for this Competition.

\* \* \* \*

The Song-Cycle which is to consist of "not less than three solo numbers," ought, if it is for more than one voice, to have at least one concerted number, though a Song-Cycle for only one voice throughout would also be eligible. Pianoforte accompaniment is all that is required. One voice only need be employed in the poem for voice and orchestra.

Another question which has been asked by several intending entrants is whether the works are to be judged from a reading of the manuscripts or from actual performance. The works will probably not be performed until after the awards are made, when it is hoped to produce the successful pieces in the different classes.

Several intending competitors have asked also whether more than one piece may be submitted in the same class. There is no limit to the number of pieces which a competitor may submit in the same class, but the entry fee of ten shillings would, of course, accompany each.

Other questions will, no doubt, arise, and if of general interest, will be replied to in these columns.



# Round the Stations.

[A Daily Summary of Programmes. Those stations relaying the London transmission are not included. Full details in the Programme Pages.]

## SUNDAY, April 11th.

- LONDON, 3.20.**—The Charles Burney Bicentenary. Relayed from the Royal Hospital, Chelsea.  
**4.0.**—THE BESSIES O' TH' BARN BAND: THE ROYAL DUTCH CHOIR. YVONNE ARKARD, DOROTHY FOLKARD and MURIEL WARNE.  
**9.15.**—Light Symphony Concert: THE ORCHESTRA. THE ORIANA SYNGES.  
**BIRMINGHAM, 3.30.**—Orchestral Concert: THE STATION ORCHESTRA. HERBERT CAYN (Tenor).  
**4.30.**—Bach Programme: THE STATION ORCHESTRA. GERTRUDE DAVIES (Soprano), STANLEY FINCHETT (Tenor), HAROLD HOWES (Baritone).  
**9.20.**—Beethoven Programme.  
**BOURNEMOUTH, 3.0.**—Concert and Organ Recital.  
**CARDIFF, 4.0.**—Recital by DALE SMITH (Baritone) and CHARLES KELLY (Solo Pianoforte).  
**GLASGOW, 3.30.**—Symphony Concert. F. ELIOT DODGE (Baritone), MURRAY LAMBERT (Solo Violon). THE STATION ORCHESTRA.  
**MANCHESTER, 3.20.**—Chester Cathedral. The Bells and Evensong.  
**4.40.**—Chamber Music. ETHEL BARTLETT (Pianoforte), JOHN BARBOROLI (Cello), BENJAMIN ROSS (Baritone).  
**NEWCASTLE, 9.15.**—Beethoven's Choral Symphony. HILDA VINCENT (Soprano), ROSEA BURN (Contralto), ARTHUR SYKES (Tenor), WILLIAM HENDRY (Baritone), THE STATION CHORAL SOCIETY and SYMPHONY ORCHESTRA.

## MONDAY, April 12th.

- LONDON, 8.0.**—Variety. PAT RENO (Songs at the Piano). "THE CHILD," by FLORENCE KILPATRICK. Episode I. MABEL CONSTANTINOS, MICHAEL HOGAN, LORNA HYBRARD, FRED ROME and MARION RUTH (Two Camerons).  
**8.45.**—"Der Rosenkavalier." The Music of "Der Rosenkavalier" specially arranged for the first performance of the film version at the Tivoli Theatre. Conducted by the Composer, RICHARD STRAUSS.  
**11.0.**—A. J. ALAN.  
**BIRMINGHAM, 8.0.**—Snaps and Sketches. JANET JOYE (Entertainer).  
**11.30-3 a.m.**—Transatlantic Experiments.  
**CARDIFF, 7.10.**—THE BESSIES O' TH' BARN BAND. HERBERT CAYN (Tenor), MAVIN SHILLSHAM (Harp), REGINALD PHILLIPS (Entertainer).  
**GLASGOW, 8.0.**—The Pianoforte Sonatas of Beethoven. HERBERT A. CARROTHERS (Pianoforte).  
**NEWCASTLE, 8.0.**—Concert. EVA BLUES (Contralto), ROBERT PITT and LANGTON MARKS (Entertainers). THE STATION ORCHESTRA.

## TUESDAY, April 13th.

- LONDON, 8.0.**—"My Mistake."  
**9.5.**—A Spring Programme.  
**DAVENTRY, 8.0.**—Concert Party.  
**9.5.**—Concert by THE HOTEL MAJESTIC CELEBRITY ORCHESTRA. Relayed from Manchester.  
**ABERDEEN, 8.30.**—A Procession of Ballets. NOEL SHIMR (Soprano). THE WIRELESS ORCHESTRA.  
**BIRMINGHAM, 8.0.**—Light Programme. THE STATION ORCHESTRA. FLORENCE CLETON (Soprano), FRED BENNETT (Baritone).  
**BOURNEMOUTH, 8.0.**—Opera and Orchestral. VIVIANE CHATTERTON (Soprano), CONSTANCE WILES (Contralto), JOSEPH FARRINGTON (Bass-Baritone), REGINALD REESON (Pianoforte). THE STATION SYMPHONY ORCHESTRA.

- BELFAST, 8.0.**—Light Orchestral Programme. THE STATION ORCHESTRA, SCOVILL AND WHELDON (Entertainers). PAULINE BARKER (Harp), HARRY DYSON (Flute).  
**9.15.**—Imperial Programme.  
**GLASGOW, 9.5.**—Variety. ROBERT PITT and LANGTON MARKS, JAN WIEN (Zither Banjo).  
**MANCHESTER, 8.0.**—Band Music. THE BESSIES O' TH' BARN BAND.  
**9.5.**—Concert, relayed from the Hotel Majestic, St. Anne's-on-the-Sea. THE MAJESTIC CELEBRITY ORCHESTRA. FREDERICK COLLIER (Baritone).

## WEDNESDAY, April 14th.

- LONDON, 7.30.**—THE HAND OF THE ROYAL MARINES (1st Division).  
**9.0.**—A Synopsed Concert. THE LONDON RADIO DANCE BAND.  
**10.30.**—"The Poor Rich," by STANLEY LOGAN.  
**ABERDEEN, 8.0.**—Scottish Programme. JEAN JOHNSTON (Pianoforte). THE WIRELESS ORCHESTRA.  
**8.45.**—Choral Hour.  
**BIRMINGHAM, 7.30.**—Organ Recital, relayed from the Town Hall.  
**8.45.**—Mainly Ballads. ELSY TREWEEK (Soprano), FREDERICK COLLIER (Baritone), MARGORIE EDWARDS (Songs at the Piano).  
**BOURNEMOUTH, 8.0.**—Popular and National. THE KILSTON SINGERS. THE WIRELESS ORCHESTRA.  
**BELFAST, 8.0.**—Orchestral Concert by the AUGMENTED STATION ORCHESTRA.  
**CARDIFF, 8.0.**—Muses' Medley. HAROLD KIMBERLY (Baritone), KATIE GOLDSMITH (Violon). THE STATION ORCHESTRA. KATE SAWLE and IVOR MADDOX (Recitals).  
**GLASGOW, 8.0.**—Song and Pianoforte Recital. DALE SMITH (Baritone), CHARLES KELLY (Piano).  
**MANCHESTER, 8.0.**—"L'Allegro." JANET JOYE, HERBERT CAYN (Tenor), ROBERT PITT and LANGTON MARKS, THE STATION ORCHESTRA.  
**NEWCASTLE, 8.5.**—A Popular Concert. THE BESSIES O' TH' BARN BAND, NORAH WIDDING (Soprano), GEORGE TINDLE (Baritone).  
**NOTTINGHAM, 8.0.**—A Tour of the Relay Stations

## THURSDAY, April 15th.

- LONDON, 8.0.**—The Hostess.  
**9.0.**—Speeches and Part I. of the Musical Programme at the Musicians' Benevolent Fund Dinner.  
**ABERDEEN, 8.0.**—THE BESSIES O' TH' BARN BAND. Conducted by HARRY BARLOW.  
**8.17.**—Vocal and Pianoforte Recital. CHARLES KELLY (Pianoforte), DALE SMITH (Baritone).  
**BIRMINGHAM, 8.0.**—Two Plays and a Pianist. "THE SUNNIE" and "THE BURGLAR AND THE GUE." ALICE COUTCHMAN (Solo Pianoforte).  
**CARDIFF, 8.0.**—"English Song: On Its Voyage Through the Ages." MARGARET WILKINSON (Soprano), HEDDIE GARRISON (Contralto), WILLIAM LEWIS (Tenor), GLYN EASTMAN (Baritone), THE STATION CHORAL AND ORCHESTRA.  
**GLASGOW, 8.0.**—Orchestral Concert. MAUR BENNETT (Soprano), THE STATION SYMPHONY ORCHESTRA.  
**MANCHESTER, 8.0.**—"The Web." A New Drama in Three Acts.

## FRIDAY, April 16th.

- LONDON, 8.0.**—"La Traviata." A Lyric Drama in Three Acts by Giuseppe Verdi, relayed from the Choral Galleries, Chelsea.  
**ABERDEEN, 8.0.**—Light Orchestral Programme. HERBERT CAYN (Tenor), PAUL ASKIN (Viola), THE WIRELESS ORCHESTRA.  
**9.0.**—Entertainment and Dance. JANET JOYE (Entertainer), DANCE ORCHESTRA.  
**BOURNEMOUTH, 8.0.**—Mozart—Beethoven—Brahms. Modern Spanish Music. WILLIAM PRIMROSE (Violon), RAN ROBERTSON (Piano), THE STATION SYMPHONY ORCHESTRA.  
**BELFAST, 8.0.**—Volk Song and Instrumental Music. GEOFFREY GARRON (Tenor), ISABEL PURDON (Violon), E. G. HARRIS (Clarinet).  
**GLASGOW, 8.0.**—Band Night. THE BESSIES O' TH' BARN BAND, JOHN COURTNEY (Tenor).  
**MANCHESTER, 8.5.**—Symphony Concert. ALEXANDER MCCREIDIE (Tenor), EDWARD ISAACS (Solo Pianoforte), THE AUGMENTED STATION ORCHESTRA.  
**NEWCASTLE, 8.0.**—Music of Many Periods. NANCY HEPSON (Soprano), DALE SMITH (Baritone), CHARLES KELLY (Pianoforte), THE STATION ORCHESTRA.

## SATURDAY, April 17th.

- LONDON, 8.0.**—A Variety Programme relayed from the Choral Galleries. LEO ORPOVAY (Song Comedy Characters), YVETTE (Songs at the Piano), TEDDY BROGHEE (Monologues and Songs), CLAUDE NEWTH (Soprano), ALICE CHESTRESS (Freak Comedy).  
**9.0.**—The 4th Edition of "Listening Time." Relayed from the Choral Galleries.  
**ABERDEEN, 8.0.**—An Hour in the Orient. DOROTHY FORREST (Mezzo-Soprano), THE WIRELESS ORCHESTRA.  
**BIRMINGHAM, 8.0.**—Sea Music. THE STATION ORCHESTRA, JAMES HOWELL (Bass), HERBERT ALDRIDGE (Entertainer).  
**9.0.**—Humour and Melody. HERBERT ALDRIDGE (Entertainer), ALICE MOXOM (Soprano).  
**BOURNEMOUTH, 8.0.**—"Just One Thing After Another." EVELYN FRYER (Contralto), ISABEL MURRAY (Entertainer), FELIX BAKER (Tenor), ERNEST EADY (Baritone), BARRETT CLIFTON (Entertainer at the Piano), N. RALPHSON ENSOR (Entertainer), H. J. SHERRING (Banjo), ETHEL SMITH (Concertina), THE WIRELESS ORCHESTRA.  
**BELFAST, 7.30.**—Concert in aid of the ORCHESTRAL PLAYERS' BENEVOLENT FUND. THE AUGMENTED STATION ORCHESTRA. DAISY KENNEDY (Solo Violon), ANDREW SHANKS (Baritone).  
**CARDIFF, 8.0.**—"It's All Wrong." A Musical Melodramatic Mixture. Conducted by JOHN HENRY.  
**GLASGOW, 8.0.**—Musical Comedy Selections. HERBERT CAYN (Tenor), JANET JOYE (Entertainer), THE STATION ORCHESTRA.  
**MANCHESTER, 9.0.**—Instrumental and Vocal Hour. CHARLES KELLY (Solo Pianoforte), DALE SMITH (Baritone).  
**NEWCASTLE, 8.0.**—Popular Classics by THE STATION ORCHESTRA. F. KEMP JORDAN (Baritone), G. T. EDMONDSON (Tyne-side Entertainer).  
**9.15.**—Dance Music. TILLY'S DANCE BAND relayed from the Grand Assembly Rooms.



2LO  
765 M.

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# SUNDAY, April 11th.

The Bessie o' th' Barn Band  
CENTRAL CATHEDRAL  
Bicentenary Commemoration of  
The Birth of Dr. Charles Burney.

(April 12th, 1776)  
Organized by the  
"LONDONERS' CIRCLE"

Relayed from the  
Royal Hospital, Chelsea  
Hornee the Musician

by the  
CHAIRMAN and J. C. BURNETT  
M.A. Music Dir. F.R.S.

ORGAN RECITAL

by

Mrs. HAWES

at the Chelsea Hospital

Dr. C. Burney

Minor Dr. C. Burney

4.40. Burney the Londoner

by

PERCIVAL J. ASHTON

(Founder of the Londoners' Circle)

Mr. HAWES (Organ Recital)

First in F Minor Dr. C. Burney

Second in D Major Dr. C. Burney

Dr. C. Burney, arr. W. H. Kerridge

4. The Bessie o' th' Barn Band.

(Arr. by)

HARRY HARRISON

March, "The Thin Red Line"

Overture, "The Thin Red Line"

Selection, "The Thin Red Line"

4.30. The Koninklijke Liedertafel.

(The Royal Dutch Chorus)

"Song and Friendship of"

"He Re is in Zea" (Song in Dutch)

(Sung in Dutch)

Yvonne Arnaud

In Piano and Harp Solo

and

A Monologue

THE BAND

Selection, "Lone Time"

Selection, "Lone Time"

4. DOROTHY FOLKARD

and MURIEL WARD

No. 4 of "Four Sonatas or Duets

for Two Performers on One

Piano or Harp Solo, com-

posed by Charles Burney

Mus. Doc., 1777. These are

believed to be the first duets of

their kind conceived, although

quels for two instruments were

then quite common.

Waltz in D Flat

Chorus, arr. E. Corder, for two

Pianos

Turkish Op. 31 Melan Quercus

THE BAND

Overture, "The Thin Red Line"

Selection, "The Thin Red Line"

ST MARTIN-IN-THE-FIELDS.

THE BILLS

A SIMPLE SERVICE

With an Address by the

P. A. HERBERT GRAY, D.D.

# LONDON PROGRAMMES.

Week Beginning  
April 11th.

8.15. The World and I

8.30. The World and I

8.45. The World and I

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1.15. The World and I

1.30. The World and I

Haydn

(1732-1809)

Frank Sinatra

and the Big Band

ON HAYDN

Symphony No. 4 in G Major

Moderato-Allegretto

Andante

Allegro Con Furore

Sostenuto: Poco Ma Non

Troppo

7.40. M. G. T. (MUSIC)

by Shakespeare's words

8.15. VARIETY.

PAT RILEY

Songs at the Piano

"THAT CHILD"

By Florence Kilpatrick.

Episode I

The Mother

MAHEL CONSTANTINOS

The Father MICHAEL HOGAN

"That Child"

LORNA HUBBARD

FRED BONE and

MARION RUTH

In Two Characters

Love in a Tax Cab

"Applying for the Oh Ag"

Peppermint

8.30. Lock the Door, Larn on"

(James Hogg) and Other Poems

relayed from Edinburgh

8.45. "DER ROSENKAVALLER"

by R. Strauss

The Music of "Der Rosenkavalier"

is specially arranged for

the 1st performance of the

opera at the Tynes

Theatre

Conducted by the Composer,

RICHARD STRAUSS

9.0. The World and I

Mr. W. W. WAKEFIELD

Fastest Form of Football

1.0. The World and I

A. J. ALAN

The B.B.I.

4.0. ALICE PAYNES HOTEI

LEO DANCE BAND, from

the Hotel Cecil

Op. 17, Fort George

THE MIDNIGHT FOLLY

SUPER TIME ENTERTAIN-

MENT

8.15. The World and I

from the Hotel

Metropole

"Blasphemy in Bl"

Close down

12.45. Close down

1.0. The World and I

1.15. The World and I

1.30. The World and I

1.45. The World and I

2.0. The World and I

2.15. The World and I

2.30. The World and I

2.45. The World and I

3.0. The World and I

Dance Music

THE LONDON RADIO DANCE

BAND

Under the Direction of

LIONEL FARMAN

7.0. TIME SIGNAL FROM BIG BEN

WEATHER FORECAST AND 1ST

GENERAL NEWS BULLETIN

8. STEPHAN: French Reading

from "L'etude de la

8.25. Haydn

Frank Sinatra

Interpreted by

COLLIER HAYDN

Sound No. 1 in A Major

7.40. Mr. LE BRETON MARTIN

Waterbury with Chaucer

8.15. "MY MISTAKE."

From My Window, by PHILIP

MON

8.30. "Oh to be in England

Now that April's there."

8.45. The World and I

WILL WEATHER FORECAST

AND 2ND GENERAL NEWS BUL-

1.0. The World and I

Dr. F. F. TOVEY, Mus. Doc.,

Mus. and the Ordinary Lec-

turer, S.B. from Edinburgh.

Local News

10.30. DANCE MUSIC

JAY WHIDDEN AND HIS

MIDNIGHT FOLLYS

ORCHESTRA,

from the Hotel Metropole

12.0. Close down

WEDNESDAY, April 14th.

10.20. Time Signal from Greenwich

CAMILLE COUTURIERS OR

CHESTRA, relayed from the

Restaurant Peninsula

4.15. Time Signal from Greenwich

"Out of Doors," by A. Bonnet

Land

4.40. Rental by F. ROW

1.0. The World and I

Relayed from the Capitol Theatre,

Chesham

1.15. The World and I

PO. THE CHILDRIN

8.15. The World and I

8.30. The World and I

8.45. The World and I

9.0. The World and I

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1.15. The World and I



**Beginning  
April 11th**

(Continued on the next page.)

(Continued on the next page.)



**Week Beginning  
April 11th.**

(Continued on the next page)



3XX  
1,600 M.

# DAVENTRY PROGRAMMES.

Week Beginning  
April 11th.

(Continued from the previous page.)

(Transmissions from London and Daventry, except where otherwise shown.)

8.0 THE BEANOS CONCERT PARTY  
Directed by  
ENA GROSSMITT

9.45 From My Window,  
PHILIPSON

10.0 JACK SALISBURY  
Nostalgia in E Flat  
Caprice Visions  
Cajun  
Gypsy Airs

11.0 THE HOTEL MAJESTIC  
CELEBRITY ORCHESTRA.

Conductor,  
GIBBELL W. BRIGHT  
Relayed from the Hotel Majestic  
St. Anne's-on-the-Sea  
Overture, "Morning, Noon and  
Night"

FREDERIC COLLIER  
Buzone  
"Tosca" Song "Carmen"  
"King Charles"  
THE ORCHESTRA  
Grand Fantasia, "Music  
tutally"  
FREDERIC COLLIER  
"Four Jolly Sailors"  
"In Shattered Vale"

THE ORCHESTRA  
"Are Maria"  
Three Irish Pictures

10.0 WEATHER FORECAST AND NEWS  
Prof. Dr. E. TAYLOR, M.D.,  
"Music and the Ordinary Language"

10.25 (approx.) Shipping Forecast

11.30 12.0 DANCE MUSIC.  
JAY WILLIAMS AND HIS  
MIDNIGHT FOLLIES  
ORCHESTRA.

WEDNESDAY, April 14th.

10.30 Time Signal and Weather  
Forecast

11.15.—THE RADIO QUARTET  
and MEGAN TELINI (Soprano),  
HAROLD KIMBERLEY (Baritone),  
MILDRED (Soprano)

1.0 Programmes S.B. from  
London.

11.0 ALEX FRYERS ORCHESTRA  
from the Radio Theatre

11.15 Horticultural Society  
The  
M.F.P.S. H. VES  
Hort.

7.30 THE BAND OF THE ROYAL  
MARINES

7.45 M. W. F. BRETHER  
Spanish Talk S.B. from  
Manchester

8.0 THE BAND OF THE ROYAL  
MARINES

8.30.—HAYDN (Piano Sonatas), interpreted by GORDON BRYAN

8.55 Topical Talk

9.0 THE LONDON RADIO DANCE  
BAND

Directed by SIDNEY FIERMAN

Syncope Concert  
WEATHER FORECAST AND NEWS  
The Rt. Hon. WILLIAM GRAHAM, M.P. The Budget.

10.25 (approx.) Shipping Forecast

10.30 THE POOR RICH  
Stanley Logan.

11.0 Close down.

THURSDAY, April 15th.

10.30 a.m.—Time Signal and Weather  
Forecast.

11.0.—THE RADIO QUARTET  
and LEVA LEACH (Contralto),  
RUDOLF MELE (Tenor),  
ANNE GODFREY (Violin)

10.25 Programmes S.B. from London.  
4.0.—THE LONDON RADIO DANCE  
BAND

Directed by SIDNEY FIERMAN

Market Prices for Farmers

7.0.—WEATHER FORECAST AND NEWS  
Sir Cecil Lempson, Bart., "Lord  
Archibald"

7.25 HAYDN (Piano Sonatas), interpreted by GORDON BRYAN

7.40 Mr. J. H. GREENWOOD  
"Songs (Ghosts of Old Chelsea)

8.0.—"THE WEB."

A New Drama in Three Acts by  
T. Sterling Boyd

Performed by  
THE STATION DRAMATIC  
COMPANY

Presented by  
VICTOR SMYTHE.

Cost  
(In the order of their appearance)  
Rosalie (A Maid)  
BETTY ELSMORE  
Nancy Holland

RAYL NIXON  
(of the Manchester Repertory  
Theatre)

The Rev. Canon Valley (The Vicar)  
TOM WILSON

Maude Carnegie (Alan's Wife)  
HYLDA MFTCALF

Alan Carnegie  
ALAN C. MFTCALF

Rover Heat note  
CHARLES VESSEY

Police Officer GEORGE GRANT

Mr. Harlow, Alan's Inn or Farm  
sell... GEORGE PVE

A Worker... HARRY FENN R

Sir James Bann, K.C. (Alan's  
Leading Counsel)

D. F. OIRM ROAD

Mr. Eldridge, Alan's Solicitor,  
W. R. DICKMAN

Mr. Sefton K.C. (Leading Counsel)  
of the Crown

VICTOR SMYTHE  
The United... LEO PONTING

Mr. Justice Barker (The Judge)  
E. H. BRIDGESTOCK

Clerk of the Assize  
FRANK HELDER

Mr. Sample  
CUNNINGHAM VYNER

Foreman of the Jury  
J. H. BASK

Overture and Potpourri  
THE STATION QUARTET

ACT I.—Scene 1. Alan Carnegie's  
cottage in the country on the  
evening of June 7th.

Scene 2. Two days later

ACT II.—Scene 1. A room in a  
prison the following November

Scene 2. A Court of Justice  
Four days later

Scene 3. The same. Two hours  
later

ACT III.—Scene 1. Alan's cottage—  
Three weeks later—December

Scene 2. The same—A fortnight  
later—January

The motive of this problem play  
is to show how by some stroke  
of misfortune, together with  
certain extraordinary coincidences,  
a person may be accused and  
condemned of an act of which  
he himself may know nothing.  
The story is of the present day,  
and reaches a strong dramatic  
climax in a realistic courtroom  
scene. The curtain falls on a  
happy ending.

N.B.—A synopsis of the story and  
photographs of the cast are  
enclosed in a booklet which is  
available to all listeners who  
address a postcard to the  
addressed envelope (large size),  
to the Manchester Station  
S.B. from Manchester

10.0 WEATHER FORECAST AND NEWS.  
Lieut. Col. MOORE BRABAZON  
Aeronaut in Engineering

10.25 (approx.)—Shipping Forecast

10.30 12.0 DANCE MUSIC.  
THE SAVOY BANDS

FRIDAY, April 16th

10.30 a.m.—Time Signal and Weather  
forecast

11.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

11.15.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

11.30.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

11.45.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

12.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

Toronto and Eugene in D.M. in  
H.M.

Admission... Cesar Krimch

A.D. 1620... Sea Pieces

Allegro Vivace... Schumann

Relayed from St. Mary le Bow

10.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

10.15.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

10.30.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

10.45.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

11.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

11.15.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

11.30.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

11.45.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

12.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

12.15.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

12.30.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

12.45.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

1.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

1.15.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

1.30.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

1.45.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

2.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

2.15.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

2.30.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

2.45.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

3.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

3.15.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

3.30.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

3.45.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

4.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

4.15.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

4.30.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

4.45.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)

5.0.—THE RADIO QUARTET  
ELIS BURFORD (Soprano),  
MADOC DAVIES (Baritone),  
MAY SUMMERS (Violin)







**Week Beginning  
April 11th**

11/11/2017 11:54:12 AM

1. 7. 17. 41 37,1111 2

THE ORA HESIA  
The Lady of the Sea

HERBERT ALDRIDGE  
I Shouldn't Do That With You

ALICE MOXON  
Charming Child

THE ORCHESTRA  
MEET THE AUDIENCE

**Figure 1**

**DAMAGED**

ALBERT R. THOMAS  
Atlantic and Bowdoin Universities

**Week Beginning  
April 11th.**

W. H. RUSSELL, Esq., M.P.,  
8, Old Bailey, London.

3 30 Second Transcription of "The History of Staffordshire," by Mr. J. Pape.

5.40. **FOR THE CHILDREN**  
5.41. Children's Letters,  
5.45. For the Teens

**SATURDAY, April 17th.**

Significance," by Mr. Ernest  
Hunt, F.I.H. "Character  
from Operas—'Fidelio,' " by

The Capitol Theatre Orchestra,  
5.30. FOR THE CHILDREN  
5.45. Children's Letters

6.30-12.0. Programme S.B. from  
1 p.m.







6BM  
386 M.

# BOURNEMOUTH PROGRAMMES.

Week Beginning  
April 11th.

(Continued from the previous page.)

8.1. Modern Spanish Music. WILLIAM PRIMROSE Solo Violoncello "Suite Populaire Espagnole" De Falla RAE ROBERTSON Solo Pianoforte "Tema" Spanish Dance Dance R. Field & Co. from the Ballet, "El Amor Brujo" (Love the Wizard) De Falla	4.0. Dance Music. THE ROYAL BATH HOTEL DANCE BAND Relayed from the King's Hall Musical Director, ALEX WAINWRIGHT 6.15.—FOR THE CHILDREN. 6.0.—Musical Interlude 7.0.—Weather Forecast and News Commander The Hon. J. M. KENWORTHY, M.P. from London 8.10. WILLIAM PRIMROSE and ORCHESTRA Concerto for Violoncello and Orchestra (No. 1 in B Flat) Wolff 9.5. RAE ROBERTSON and ORCHESTRA Piano Concerto, No. 3 in F Flat ("The Emperor") Bethoven 9.55. WILLIAM PRIMROSE and RAE ROBERTSON Sonata for Violoncello and Piano in D Brahms 10.0.—Weather Forecast and News Ministry of Health Talk by Dr. ANDREW BALFOUR, L.B., C.M.G. S.B. from London. 10.1. DANCE MUSIC. NEW PRINCE'S DANCE BANQUET S.B. from London. 11.0.—Close down.	5.0. FELIX BAKER (Tenor). The Gracioso ("Songs of Rose" Oscar Wilde EVELYN FRAYER Contralto) I Looked Into Your Garden Haydn Wood At Dawning" THE ORCHESTRA A Ballad ERNEST EADY (Baritone) The Floral Dance" Three Jolly Trawlers" THEL SMITH (Contralto) March of the Men of Harlech" (and Variations) N. BAIRD, Director FELIX BAKER Marie, My Girl ISABEL MURRAY Von Monte Notch" THE ORCHESTRA Ethel Smith Fairy Pipes" THE ORCHESTRA Selection, "Lull Time"	9.40. ERNEST EADY "Roger's Courtship" A Frivolous Bulad BARRETT CLIFTON My Idea of a Girl" I Was Looking Back to See" THE ORCHESTRA Valse, "Nights of Gladness" 10.0.—Weather Forecast and News Sports Talk. S.B. from London Local News. 10.30. DANCE MUSIC. THE SAVOY BANQUET S.B. from London. 12.0.—Close down.
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## BOURNEMOUTH

IN view of the success of the Outside Broadcast recently relayed from the New Central Hall, Southampton, a further broadcast of the same kind will be taken on Sunday afternoon, April 11th.

Tuesday night's programme will feature Miss Vivienne Chatterton (soprano), Miss Constance Willis (contralto), and Mr. Joseph Farrington (bass-baritone). Miss Constance Willis is well known in B.N.O.C. circles. She was trained, in early days, by Mr. John Ridding. Mr. Joseph Farrington is a fine singer and is available to success in choral work as soloist at King's College, Cambridge. On this same evening, listeners will again have the pleasure of hearing Mr. Reginald Bantam.

## SATURDAY, April 17th.

3.45.—Gardening Talk by Mr. George Dance, F.R.H.S.

## 5PY

# PLYMOUTH PROGRAMMES.

Week Beginning  
April 11th.

SUNDAY, April 11th. 3.30-5.30. Programmes S.B. from London. 8.0-11.0. London. MONDAY, April 12th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0. Mr. A. L. Strachan, "Macquarie and the Conquest Settlement of Australia." 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—THE STATION SYNCOPATED TRIO 6.30.—Programme S.B. from London. 7.40.—Mr. P. J. DART, "Tennis Topics" (2). 8.11. Programmes S.B. from London. TUESDAY, April 13th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0. Mr. H. W. Bickel, F.R.S.A., "A View of Dartmoor Town and Place Names, with their Meanings." 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—Boy Scouts' Bulletin.	6.15.—Musical Interlude 6.30-12.0. Programmes S.B. from London. WEDNESDAY, April 14th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0.—Afternoon Topics. 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—THE STATION SYNCOPATED TRIO 6.30.—Programme S.B. from London. 7.40.—Mr. P. J. DART, "Tennis Topics" (2). 8.11. Programmes S.B. from London. THURSDAY, April 15th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0.—Mr. F. Fredrick Harvey, "The Poetic Art of Japan." 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—THE STATION SYNCOPATED TRIO 6.30.—Programme S.B. from London. FRIDAY, April 16th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0.—Mr. H. W. Bickel, F.R.S.A., "A View of Dartmoor Town and Place Names, with their Meanings." 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—THE STATION SYNCOPATED TRIO 6.30.—Programme S.B. from London. SATURDAY, April 17th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0.—Mr. H. W. Bickel, F.R.S.A., "A View of Dartmoor Town and Place Names, with their Meanings." 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—THE STATION SYNCOPATED TRIO 6.30.—Programme S.B. from London.	6.15.—Musical Interlude 6.30-12.0. Programmes S.B. from London. WEDNESDAY, April 14th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0.—Afternoon Topics. 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—THE STATION SYNCOPATED TRIO 6.30.—Programme S.B. from London. THURSDAY, April 15th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0.—Mr. H. W. Bickel, F.R.S.A., "A View of Dartmoor Town and Place Names, with their Meanings." 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—THE STATION SYNCOPATED TRIO 6.30.—Programme S.B. from London. FRIDAY, April 16th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0.—Mr. H. W. Bickel, F.R.S.A., "A View of Dartmoor Town and Place Names, with their Meanings." 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—THE STATION SYNCOPATED TRIO 6.30.—Programme S.B. from London. SATURDAY, April 17th. 11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant. 3.30.—Orchestra relayed from Popham's Restaurant. 4.0.—Mr. H. W. Bickel, F.R.S.A., "A View of Dartmoor Town and Place Names, with their Meanings." 4.15. Tea-time Music. The Royal Hotel Trio: Musical Director, Albert Fullbrook. 5.15.—Children's Letters. 6.30.—FOR THE CHILDREN 6.0.—THE STATION SYNCOPATED TRIO 6.30.—Programme S.B. from London.
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**Week Beginning  
April 11th**

(Continued from the previous page.)

7. *Programme S.B. from London*  
 8. *Weather Forecast and News*  
 9. *Commander the Hon. J. W. KENWORTHY, M.P.*  
*from London*  
 10. *HAYDN (Piano Sonata) interpreted by GORDON BRYAN*  
*S.B. from London*  
 11. *Capt. A. S. BURGE, "Roulet"*  
*from London*  
 12. **IT'S ALL WRONG.**  
*A Musical Melodramatic Mixture*  
*Connected by*  
**JOHN HENRY.  
*English*  
**JOHN HENRY and BLOSSOM**  
*Various Violas*  
*A Poison*  
*A Rope*  
*A Dagger*  
 13. *Musical Picture*  
**"LISTENING TIME"**  
*by Various*  
**Musical Numbers by Various**  
*Composers.*  
*Under the Direction of*  
**JAMES LESTER.**  
*Cost includes*  
**ALBERT LEFÈRE,**  
**MAUDIE VERA,**  
**ARTHUR J. DENTON,**  
*A MAYMAY*  
**ARTHUR BRANFORD,**  
**BEATRICE LESTER,**  
**OLIVE KILGOUR** and  
*Others.*  
**NEW RADIO CHORUS**  
 14. **WEATHER FORECAST AND NEWS**  
*Sports Talk S.B. from London.*  
*Local News.*  
 15. **DANCE MUSIC.**  
**HIS SWING BANDS.**  
*S.B. from London.*  
 16. **Close Down.****

**Week Beginning  
April 11th**

<sup>2</sup>corrigendum S.D. from

7.40—*Same as Top*  
8.0-10.0—*Programme S.B. from London*  
10.0-12.0—*Programme S.B. from London*

**FRIDAY, April 16th.**

3.0—Transmission to Schools. I  
J. C. Kirkman, B.Sc., *Science in Everyday Life*—(1) Galileo and the Measurement of Time  
Prof. E. Hughes, M.A., "How We Are Governed"—(1) In Our Village

3.45 The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema

4.0—*Afternoon Topics*

5.5—**FOR THE CHILDREN.**

7.0 The Post Bag

8.0 Musical Parade

8.15 Miss Frances Morgan, "I Remember—"

9.30 11.0—*Programme S.B. from London.*

**SATURDAY, April 17th.**

4.0 **The Dance.**  
DANCE MUSIC  
Relayed from the  
Baltic Loango Café Restaurant

5.15 **FOR THE CHILDREN**

6.50—The Post Bag

6.0—A Short Piano-forte Recital by T. D. Jones.

6.30—*Programme S.B. from London*

7.40—Capt. A. S. BURGE, "Rugby Gossip." *S.B. from Cardiff*

8.0-12.0—*Programme S.B. from London.*



Week Beginning  
April 11th

### Tea-time Music.

50. Lynd Pitton (Entertainer)  
 51. FOR THE CHILDREN  
 1. *Agrippinus* S.B. from London  
 2. Royal Horticultural Society  
 Ball etc.  
 3. WEATHER FORECAST AND NEWS  
 Mr. E. P. S. HAYNES. S.B.  
 from London  
 4. THE BAND OF THE ROYAL  
 MARINES. S.B. from London  
 7.40. Mr. W. F. BLETCHER Spanish  
 Talk  
 8. L'ALLEGRO,  
 THE STATION ORCHESTRA  
 Conductor  
 T. H. MORRISON  
 March, "Here, There and Every  
 Where"  
 (Bandits Tr.)  
 in Fragments—Grave and Gay,  
 "Bells" ..... D. B. Kemp  
 "Old Woman in a" ..... Graham  
 "Sane" ..... } Squares  
 "Polyglot" .....  
 by ROBERT CAY (Tenor)  
 "Dolorosa" ..... M. Phillips  
 "Through All the Days"

**S.O. "THE WEB."**  
A New Drama in Three Acts  
by  
*T. Sterling Boyd.*  
Performed by  
**THE STATION  
DRAMATIC COMPANY**  
Presented by  
**VICTOR SMYTH.**

**Relayed to Coventry.**

*(Cast*  
*(In the order of their*  
*appearance.)*  
**Rosie (A Maid**  
**BETTY ELSMOTH**  
**Nancy Holland**  
**HENRY L. NIXON**  
*(of the Manchester Repertory Theatre).*  
**The Rev John Vasey (The**  
**Vicar) TOM WILSON**  
**Mabel Carnegie (Anna's**  
**Wife)**  
**HYLDA METCAL**  
**Alan Carnegie**  
**ALAN G. MURKINSON**  
**Roger Heath**  
**CHARLES NENDITT**  
**Police Officer**  
**GEORGE GRANT**

"The Whistler and His Dog" (By  
 Request) *Prize*  
 ROBERT PITT and

Entertainers  
 1 Their Latest Darts Up-to-dat  
 THE ORCHESTRA.  
 Three Dancers ..... Cyril Scott  
 JANE JOYE  
 "Old Chap" .... Martin Ross  
 Impressions of Famous Artists.  
 HERBERT CARR  
 1 "The Rose" ( Morris  
 German )  
 2 "The ..."  
 3 "The ..."  
 4 "The ..."  
 5 "The ..."  
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A Warden  
HARRY FENNER  
Sir James Bland, K.C.  
(Alan's Leading Counsel)  
I. H. LARSEN  
Mr Eldridge (Alan's Solicitor)  
WILLIAMSON  
Mr Sefton, K.C. (Leading Counsel for the Crown)  
VICTOR SMYTH  
The Under Secretary  
Mr. Justice Barker (The Judge)  
E. H. BRIDGSTOCK  
Chief Clerk of the Assize  
FRANK HELOER  
His Son-in-law  
UNINGHAM ASSIZE  
Foreman of the Jury  
I. H. LARSEN  
Overseer and Foreman of the Station  
THE STATION  
QUARTERS  
ATTORNEY General Alton Carr  
Judge of Appeal Sir Eric Merriman  
Chairman of the Bench  
Jury Trial  
Scene 1 Two days later  
A TIT Squire A woman  
Nurse from the Home of  
No other  
Scene 2 A Court of Justice  
Two Females  
Scene 3 The same

**THURSDAY, April 15th.**

3:30 1. 30.—The Station Quarter  
 4:30 Afternoon Topics.  
 4:45 Tea-time Music.  
 J. MEADOWS.  
 (Admission free)  
 5:15 H. G. R. T. C. L. K. 1930  
 FOR THE CHILDREN  
 (B.) Programme S.B. from London  
 WEATHER FORECAST AND NEWS  
 Sir CURTIS LAM SON Bar  
 S.B. from London  
 7:15 L. M. N. interpreters by GOR  
 GOS. BRYAN S.B. from  
 7:30 7. 30. PETER GROVES  
 Our Friend—the Japanese

cottage—Three weeks to go. De-nour

Scene 2. The same.—A fortnight later—January. The motive of this problem play is to show how, by some stroke of good fortune together with certain ex-  
a person may be accused and convicted of an act of which he himself may know nothing. The story is of the present day, and reaches a strong dramatic climax in a realistic



**Week Beginning  
April 11th**

**Week Beginning  
April 11th**

when hundreds of listeners had the opportunity of seeing the Station.







**Week Beginning  
April 11th.**

On Saturday, April 17th. at 8 p.m., the Station Orchestra will play the overture, *The Mastersingers*. This is Wagner's one comedy opera, and one of the happiest and most tuneful works ever written. The overture is constructed out of the main themes from the succeeding opera.

**Week Beginning  
April 11th**

12. D. —  $2 \cos \theta \sin \theta = \sin 2\theta$ . From  $\theta = 0$  to  $\theta = \pi$ .



2BD

# ABERDEEN PROGRAMMES.

Week Beginning  
April 11th.

## SUNDAY, April 11th.

12.30-1.30.—Programme S.B.

### Church Service.

Relayed from  
West of F. Church  
Preacher  
The Rev

WALTER A. MURSELL.  
J.V. 11.1

ARTHUR COLLINGWOOD  
In voluntary, Voluntary, Multita  
tion in F

From 67 (Tune + Francina  
Hymn, "Praise My Soul, the  
King of Heaven" (Church  
Hymnary, No. 18)  
Hymn "We have Thee But Th  
Oven" (Church Hymnary,  
No. 425)

Antiphon, "I will Mention the  
Loving-kindness of the Lord

Hymn "Our Day of Grace is  
Done" (Church Hymnary,  
No. 33)

Scotsfold Arden "Sta  
ne at Voluntary, Tied at  
the State" (Relayed)

W. A. MURSELL  
J.V. 11.1

LIGHT SYMPHONY CON  
CERT. S.B. from London,  
11.0.—Close down

## MONDAY, April 12th.

11.0-12.0.—Gramophone Music,

45 Afternoon Topics  
The S.B. from London  
1.30-2.30.—Walter Benson

5.00-6.00.—Boys' Brigade News Bulletin  
6.00-7.00.—Gaudes' News Bulletin

7.00-8.00.—S.B. from London  
8.00-9.00.—S.B. from London

9.00-10.00.—S.B. from London  
10.00-11.00.—S.B. from London

11.00-12.00.—S.B. from London  
12.00-1.00.—S.B. from London

The Music of "Der Rosenkavalier"  
specialy arranged for the First  
Performance of the Film Ver  
sion at the Tivoli Theatre

Conducted by the Composer,  
Richard Strauss.  
S.B. from London.

10.30.—WEATHER FORECAST AND NEWS  
Mr W. W. WAKFIELD. S.B.  
from London

11.00.—A. J. ALAN. S.B. from  
London

12.00.—A. J. ALAN. S.B. from  
London

## TUESDAY, April 13th.

7.00-8.00.—S.B. from London  
8.00-9.00.—S.B. from London

9.00-10.00.—S.B. from London  
10.00-11.00.—S.B. from London

11.00-12.00.—S.B. from London  
12.00-1.00.—S.B. from London

### THE WIRELESS

ORCHESTRA

MILDA GRAY

5.15.—FOR THE CHILDREN  
Programme S.B. from London.

6.30.—S.B. from London  
7.00.—S.B. from London

Programme S.B. from London.  
Under the Auspices of  
THE SCOTTISH  
ASSOCIATION  
FOR THE SPEAKING  
OF VERSE

### Elizabethan Poems.

MURIEL  
And W. A. MURSELL  
J.V. 11.1

Cupid and Psyche  
My Depose  
My True Love Hath My Heart

The Passionate Shepherd to His  
Love  
O Mistress Mine "Shakespeare  
Come I to the Kas and Part"

In Praise of Music and Poetry  
J.V. 11.1

Shakespeare  
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4.0.—Stephenson & Robertson (Bar  
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4.15.—Stephenson & Robertson (Bar  
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4.30.—Stephenson & Robertson (Bar  
itone).

4.45.—Stephenson & Robertson (Bar  
itone).

5.0.—Stephenson & Robertson (Bar  
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5.15.—Stephenson & Robertson (Bar  
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5.30.—Stephenson & Robertson (Bar  
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5.45.—Stephenson & Robertson (Bar  
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6.0.—Stephenson & Robertson (Bar  
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10.30.—Stephenson & Robertson (Bar  
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10.45.—Stephenson & Robertson (Bar  
itone).

11.0.—Stephenson & Robertson (Bar  
itone).

11.15.—Stephenson & Robertson (Bar  
itone).

11.30.—Stephenson & Robertson (Bar  
itone).

11.45.—Stephenson & Robertson (Bar  
itone).

## THURSDAY, April 15th.

3.0.—School Orchestral Concert.  
Under the auspices of the  
EDUCATION AUTHORITY  
OF ABERDEEN

Under the direction of  
A. ADAMS, F.R.C.O.

Relayed from the Cowdrey Hall.  
THE WIRELESS ORCHESTRA

CORMACK & ROBERTSON  
(Baritone).

## FRIDAY, April 16th.

3.30-4.15. Special School Trans  
mission

4.30.—W. D. Simpson, M.A.  
F.R.S. Great Empires of the  
Ancient World: (1) Introduc

4.45.—THE WIRELESS ORCHESTRA  
JAMES FRAME (Baritone).

5.0.—Mr T. A. Morrison, M.A.  
At the National Study

4.15.—THE ORCHESTRA  
(Continued on the next page.)



2BD  
495 M.

## ABERDEEN PROGRAMMES.

(Continued from the previous page.)

## 5.—FOR THE CHILDREN

- 4.0. Grand apt one Music.  
 1. Grand Advice.  
 by Mr. Don M. A. B. S.  
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- JANET JOY  
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## SATURDAY, April 17th.

- 3.45. Afternoon Topics. The R. J. A. L. Steele M. A. Women Explorers. (111) Mary K. ley and Isabel. Lord Bisho.  
 THE W. R. I. S. S. O. H. S. I. R. A.  
 HAMISH CRAIGIE (Tenor)  
 5.15. FOR THE CHILDREN. Some Fairy Tales in Music. Narrated by Mrs. Dorothy Watt.  
 (Continued from previous page.)  
 5.45. The Tragedy of Medea. Mair.  
 6.0. Close down.

- 7.0. Programme B. B. from London.  
 4.0. Mr. J. W. DICKSON. Country Running. S. B. from London.

- AN HOUR IN THE ORIENT.  
 THE WIRELESS ORCHESTRA.  
 Conductor: WALT R. BENSON.  
 Overture: "The Mikado".

- DOROTHY FORREST.  
 Four Little Japanese Songs.  
 "I Somer time Wonder"  
 "Little Dove"  
 "The Almond Blossoms Fall"  
 "No Sun"

- THE ORCHESTRA.  
 The Chorus. "The Troika"  
 Suite, "Joseph and His Brethren"  
 Preceded by a Dance. Baritone and Dance.  
 Suite, "Egyptian Ballet".

- DOROTHY FORREST.  
 "Far Across the Desert"  
 "Where the A. B. S. A."  
 "Beloved in Your Arms"  
 "The Rounanians"  
 "Night Song"

- HERBERT CAVE and ORCHESTRA.  
 "The Lutevanle Sells"  
 "Ave Maria"  
 ALAN MADISKY.  
 THE ORCHESTRA.  
 Selection, "Don Juan"  
 HERBERT CAVE.  
 "Flower Song"  
 "Through All the Days To Be"  
 "Oh! My Night Have Been"  
 ENTERTAINMENT AND  
 DANCE ORCHESTRA.  
 Directed by WALTER BENSON.

5SC

## GLASGOW PROGRAMMES.

- SUNDAY, April 11th.  
 SYMPHONY CONCERT.  
 1.0. THE STATION ORCHESTRA.  
 Conducted by HERBERT A. CARRUTHERS.  
 Overture, "Proteus".  
 2.0. "Le Roi S'Amuse"  
 3.0. "The Three Rovers"  
 4.0. "The Minstrels"  
 5.0. MURRAY LAMBERT.  
 Solo Violon.  
 6.0. "The Three Rovers"  
 7.0. "The Minstrels"  
 8.0. MURRAY LAMBERT.  
 Solo Violon.  
 9.0. "The Three Rovers"  
 10.0. "The Minstrels"  
 11.0. MURRAY LAMBERT.  
 Solo Violon.  
 12.0. "The Three Rovers"  
 13.0. "The Minstrels"  
 14.0. MURRAY LAMBERT.  
 Solo Violon.  
 15.0. "The Three Rovers"  
 16.0. "The Minstrels"  
 17.0. MURRAY LAMBERT.  
 Solo Violon.  
 18.0. "The Three Rovers"  
 19.0. "The Minstrels"  
 20.0. MURRAY LAMBERT.  
 Solo Violon.  
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 Solo Violon.  
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- THE ORCHESTRA.  
 Symphony, No. 2, in D Major.  
 2.0. "The Three Rovers"  
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- MONDAY, April 12th.  
 4.0. THE WIRELESS QUARTET.  
 J. WALKER WHITE (Baritone).  
 5.0. Afternoon Topics.  
 5.15. FOR THE CHILDREN.  
 6.0. Close down.

- 8.0. The Pianoforte Sonatas of Beethoven.  
 HERBERT A. CARRUTHERS.  
 20th Sonata, Op. 81a, in E Flat Major.  
 8.30. POETRY RECITAL.  
 9.45. "DER ROSENKAVALIER."  
 10.30. WEATHER FORECAST AND NEWS.  
 11.0. A. J. ALAN.  
 11.30. Close down.

- TUESDAY, April 13th.  
 3.0. "The Three Rovers"  
 4.0. "The Minstrels"  
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Week Beginning  
April 11th.

## "LISTENING TIME."

- (4th Edition.)  
 JAMES L. S. R.  
 ALBERT LE FRI.  
 MA. V. R.  
 ARTHUR BRANDER  
 OLIVE KILGOUR  
 NEW RADIO CHORUS  
 10.0. WEATHER FORECAST AND NEWS.  
 Sports Talk, S. B. from London.  
 11.0. DANCE MUSIC.  
 THE SAVOY BANDS.  
 S. B. from London.  
 12.0. Close down.

ON Thursday, April 15th, Aberdeen listeners will have an opportunity of hearing from their local station Mr. Charles Kelly (pianist), who so successfully interpreted Weber during the 7.25-7.40 p.m. classical feature from the London Studio a few weeks ago. This evening, he and Mr. Dale Smith, a singer who is now well known to listeners, are to give a vocal and pianoforte recital for about an hour. On the same evening the Station is to have a visit from the "Basses o' th' Bary Band," under the conductorship of Mr. Harry Barlow.

Week Beginning  
April 11th.

- 1.0. THE STATION ORCHESTRA.  
 2.0. "The Three Rovers"  
 3.0. "The Minstrels"  
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(Continued on the next page.)















Week Beginning  
April 11th

[illegible]

FRIDAY, April 16th.  
11 30 12.30, Gramophone Records.

3.15. -Kamond's Café Trio, under  
the Direction of R. W. Dove

the Director of J. H. Rodgers

6.0.—Powojny's Restaurant <sup>2000</sup> On  
Edward Stojan

6.20 — Weekly Football Talk, by Mr. [unclear]

Herbert

740. The Res. T. H. Tardew,  
LL.B., 'Some 18th Century  
Notes on the  
177

8.0110. Programme S.E. from Lom  
d "

For the May 5  
F. H. H.

40-4147

5.15.—Ct Id

5.25.—FOR THE CHILDREN  
50 Primary Lessons and 34 of

Edward Stubbs.  
7.0.12 D.—*Procyoninae* S.B. from Lon.

**Week Beginning  
April 11th.**

15.50.—Children's Letters

6 30 M F J I F W C K  
7 40 E H F S F N V O

[illegible]

**SATURDAY, April 17th.**

4 The Damsel.

Scout Hall Room, Leeds  
50 Afternoon Times - 1

Novel."

**E15.—FOR THE CHILDREN**  
 E 20 Children's League  
 E 30 D. S. S. (by Children's League)  
 E 40 on a social centre  
 Leeds

7.D.—*Pugonator* S.B from London  
M A E  
N M A

[illegible]







# How the Wuncell defies old age

**O**LD friends, they say are best. The longer one uses the Wuncell Dull Emitter, the more one appreciates its many sterling qualities—its supreme sensitiveness—its outstanding ability to produce a wonderful mellowness of tone—its complete freedom from microphonic noises—and, above all, its unvarying high standard of performance.

Owing to its unique filament, found in no other valve, the Wuncell is essentially a long-life valve. It is one you can choose with complete confidence, knowing that it will give you a long period of faithful unremitting service. A Dull Emitter, in fact, worthy of the reputation enjoyed by Cossor throughout this country and abroad.

Wuncell superiority is due to two great fundamental features. The first is its triple-coated filament. This filament, instead of being whittled down to the point of fragility in an effort to ensure low current consumption, is built up *layer upon layer* until it is practically as stout as that used in any bright emitter. Yet so prolific is it in electrons that at a temperature of barely 800°—less than the embers of a dying match—the Wuncell is operating at its best. Compare this with the many types of so-called dull emitters which function only when their filaments are at white heat. Because of this special process of manufacture the Wuncell filament is exceptionally sturdy and able to withstand scornfully all the rigours of everyday use.

But the Wuncell filament is only one feature. It would be of little advantage producing a perfect torrent of electrons at a low temperature if the ordinary type of Grid and Anode were employed. In any valve the only electrons of any importance are those reaching the Grid and the Anode. If the ends of the Anode are open a considerable proportion of the electron stream must escape only to be wasted.

For this reason, therefore, the Wuncell utilises standard Cossor construction. Its arched filament functions within a hood-shaped Grid and Anode. Practically every electron given off by its barely glowing filament is usefully employed.

This greater efficiency—coupled with its triple-coated filament—is responsible for a volume and purity of tone which has yet to be equalled. It is small wonder, therefore, that wireless enthusiasts, disappointed with the fragility and uncertainty of ordinary filaments, have turned eagerly to the Wuncell—the one Dull Emitter which admittedly defies old age.

## Types and Prices\*

W.U. 1. The Detector and L.F. Valve, 250 Volts. Consumption 14 amps.  
W.U. 2. The Loud Speaker Valve, 250 Volts. Consumption 14 amps.  
W.U. 3. The Loud Speaker Valve, 250 Volts. Consumption 14 amps.  
\*Also in special base with Resistor in set 1, 2, 3, or 5-ohm Accumulator = 10/-

# Cossor Valves

Made by A. O. Cossor Ltd. Highgate Grove, London, N. 4







Your radio set  
can be improved  
by using

# B.T.H. VALVES

MADE IN ENGLAND

*Ask your dealer-  
he knows that  
B.T.H. Valves, Sets,  
Loud Speakers,  
Headphones &  
Components  
are the best.*

**Insist on  
B.T.H. the  
Best of All**

*The British Thomson Houston Ltd.  
Crown House Aldwych,  
London W.C. 2.*



SIX  
TYPES

<b>R</b> 0.7A.	<b>B3</b> 0.35A	<b>B5</b> 0.06A.	<b>B4</b> 0.25A	<b>B6</b> 0.12A.	<b>B7</b> 0.06A.
4 v. 8/-	1.8 v. 14/-	2.8 v. 16/6	6 v. 22/6	28 v. 22/6	6 v. 24/6





# The Brown in the Land of the Chrysanthemum

**T**HE fame of the Brown has spread  
In the sunny islands of Japan, in  
the snows of Switzerland, the tropical  
heat of Africa and on many other  
trials and farms the Brown is recognized  
the true radio interpreter. And in  
fact, the Radio is known there you will  
find the Brown.

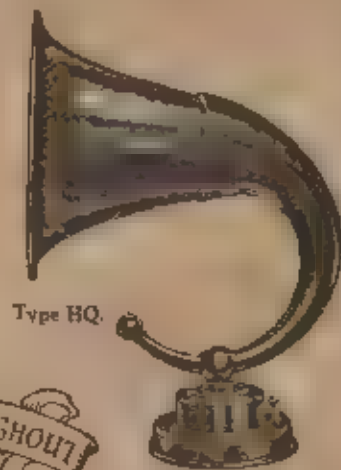
The first Loud Speaker ever built in this country for wireless use was a **Brown**. Its success has run parallel with the rapid growth of Broadcasting each year.

in fact, has seen the **Brown** more firmly established as my absolute favorite. The sound of the **Brown** is just what I need. The **Brown** is a superb volume and purity of tone obtainable in no other instruments, and which must be heard to be believed.

### Types and Prices of Proton Loud Speakers

Типы И 1	Типы И 2	Типы И 3	Типы И 4	Типы И 5	Типы И 6	Типы И 7	Типы И 8	Типы И 9	Типы И 10	Типы И 11	Типы И 12	Типы И 13	Типы И 14	Типы И 15	Типы И 16	Типы И 17	Типы И 18	Типы И 19	Типы И 20	Типы И 21	Типы И 22	Типы И 23	Типы И 24	Типы И 25	Типы И 26	Типы И 27	Типы И 28	Типы И 29	Типы И 30	Типы И 31	Типы И 32	Типы И 33	Типы И 34	Типы И 35	Типы И 36	Типы И 37	Типы И 38	Типы И 39	Типы И 40	Типы И 41	Типы И 42	Типы И 43	Типы И 44	Типы И 45	Типы И 46	Типы И 47	Типы И 48	Типы И 49	Типы И 50	Типы И 51	Типы И 52	Типы И 53	Типы И 54	Типы И 55	Типы И 56	Типы И 57	Типы И 58	Типы И 59	Типы И 60	Типы И 61	Типы И 62	Типы И 63	Типы И 64	Типы И 65	Типы И 66	Типы И 67	Типы И 68	Типы И 69	Типы И 70	Типы И 71	Типы И 72	Типы И 73	Типы И 74	Типы И 75	Типы И 76	Типы И 77	Типы И 78	Типы И 79	Типы И 80	Типы И 81	Типы И 82	Типы И 83	Типы И 84	Типы И 85	Типы И 86	Типы И 87	Типы И 88	Типы И 89	Типы И 90	Типы И 91	Типы И 92	Типы И 93	Типы И 94	Типы И 95	Типы И 96	Типы И 97	Типы И 98	Типы И 99	Типы И 100
И 1	И 2	И 3	И 4	И 5	И 6	И 7	И 8	И 9	И 10	И 11	И 12	И 13	И 14	И 15	И 16	И 17	И 18	И 19	И 20	И 21	И 22	И 23	И 24	И 25	И 26	И 27	И 28	И 29	И 30	И 31	И 32	И 33	И 34	И 35	И 36	И 37	И 38	И 39	И 40	И 41	И 42	И 43	И 44	И 45	И 46	И 47	И 48	И 49	И 50	И 51	И 52	И 53	И 54	И 55	И 56	И 57	И 58	И 59	И 60	И 61	И 62	И 63	И 64	И 65	И 66	И 67	И 68	И 69	И 70	И 71	И 72	И 73	И 74	И 75	И 76	И 77	И 78	И 79	И 80	И 81	И 82	И 83	И 84	И 85	И 86	И 87	И 88	И 89	И 90	И 91	И 92	И 93	И 94	И 95	И 96	И 97	И 98	И 99	И 100

S. G. Brown Ltd., Western Avenue, N. Acton, W.3

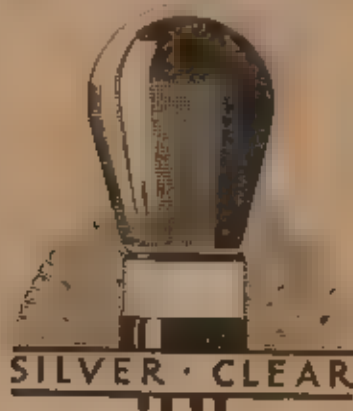


BRITISH Brown THROUGHOUT



# CAN YOU FORECAST THE CUP FINAL

## RESUME



Bright Emitters.			Dull Emitters.			D.E. Power Valves.		
1	2	3	1	2	3	1	2	3
4	5	6	4	5	6	4	5	6
7	8	9	7	8	9	7	8	9
10	11	12	10	11	12	10	11	12

### A SPORTING COMPETITION

A SUPERB FELLOWS TABLE GRAND ELECTRIC GRAMOPHONE, will be presented free of all cost and carriage paid to the winner of this simple competition. Send in your coupon at once. If you have not electric light in your house, you can choose Fellows goods to the value of the Gramophone if you win.

#### WHAT YOU HAVE TO DO:

- 1.—Fill in the coupon below ordering one or more of the Loudon Valves mentioned above.
- 2.—Fill in on the coupon (a) Your forecast of the team which will win the Cup Final at Wembley on April 24th, and (b) the forecast of the number of people who will attend the match.
- 3.—Tear off the coupon and post to us together with remittance.
- 4.—You may send in any number of coupons, but each must contain an order and remittance for at least one Loudon Valve.
- 5.—The Prize will be awarded to the entrant who having forecasted correctly the winning team, gives the closest estimate of the number of people who will attend the match.
- 6.—ALL COUPONS MUST REACH US NOT LATER THAN 5 P.M. POST ON THURSDAY APRIL 2.

Send for our 44-page Illustrated Catalogue, No. 18, Free.

# Loudon Valves

TO THE FELLOWS MAGNETO CO., LTD., CUMBERLAND AVENUE, PARK ROYAL, N.W. 10.

1. ENCLOSE REMITTANCE VALUE FOR LOUDON VALVE(S) TYPE
1. FORECAST THAT THE TEAM TO WIN THE CUP WILL BE

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_



## Do you burn Money?

**YOU DO**—every time you inadvertently try to put a valve into its holder the wrong way round. An accident that can easily happen, it can be permanently prevented by using the Dubilier Dubrescon.

You just insert it in one of the H.T. leads, and it acts as a permanent safeguard against a sudden rush of H.T. current.

The Dubrescon is not a fuse, but a permanent valve protector, and it only costs 6s. It does not interfere in any way with the passage of the H.F. currents.

Buy one to-day and make sure!



Address of the Dubilier Condenser Co. (1925) Ltd. Dagen Works, Victoria Road, North Acton, London, W.3. Telephone: Church 2,241 2-3.





## A reloadable H.T. Battery that appeals to common sense.

If you want to cut down H.T. expenses here is the way to do it. Get a "Lissen" Renewable H.T. Battery, and when the time comes to renew it, just throw out the exhausted cells and reload it with fresh ones.

As for the container, it serves you for always. Nothing but the cells ever needs renewing or to be paid for over again.

There are advantages in buying the "Lissen" H.T. Renewable Battery.



1. The container is made of non-corrosive material and is designed to last for ever. It is the only container of its kind.

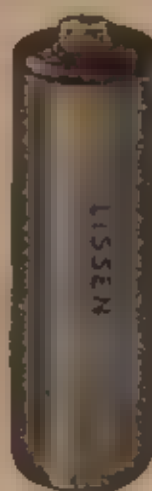
2. The container is designed to hold 45 cells. It is the only container of its kind which can hold 45 cells.

3. The container is designed to hold 45 cells. It is the only container of its kind which can hold 45 cells.

4. The container is designed to hold 45 cells. It is the only container of its kind which can hold 45 cells.



5. The container is designed to hold 45 cells. It is the only container of its kind which can hold 45 cells.



The purchase of every 45 lot of Lissen Cells is an excellent investment to a common sense man. Use the "Lissen" method of a high class for which patent application is pending and also to the exclusive use of the drawings.



6. The container is designed to hold 45 cells. It is the only container of its kind which can hold 45 cells.



7. The container is designed to hold 45 cells. It is the only container of its kind which can hold 45 cells.

Remember, once you have the container, the only thing that ever needs renewing are the Lissen Cells.

8. The container is designed to hold 45 cells. It is the only container of its kind which can hold 45 cells.

**The**  
**LISSEN RENEWABLE H.T. BATTERY**  
re-load it as you would load cartridges into a gun

LISSEN LIMITED, 300-310, Friars Lane, Richmond, Surrey

Phone: Richmond 3285 (4 lines).

\*Grams "Lissenium. Phone Lond."





# FELLOWS WIRELESS



## THE FELLOPHONE SUPER HIGH TENSION BATTERY.

The silent and efficient working of your set depends upon a High Tension Battery which will deliver a constant voltage, free from crackling and parasitic noises throughout its long life.

The Fellowphone Super High Tension Batteries give these results, and our policy of selling them direct to you through the post, enables you to obtain a really first-class H.T. Battery at remarkably low prices.

The 54 Volt Battery has a third lead, as shown in the illustration, enabling you to bias the grid of your valves with a negative potential of three volts.

The 60 Volt Battery is tapped every three volts and the 108 Volt Battery every 6 volts, each being supplied complete with black and red wander plugs.

You can only obtain these batteries direct from us or our branches. Write to-day.

Send for our 44-page illustrated catalogue No. 10 free.

54 Volt Unit (as used in Fellows Sets). Postage 9d..... 6/6

60 Volt Unit (tapped at 3 volt intervals and supplied with wander plugs. Postage 9d. .... 8/9

108 Volt Unit (tapped at 6 volt intervals and supplied with wander plugs. Postage 1/3. .... 13/-

**FELLOWS**  
WIRELESS

THE STAMP  
QUALITY  
AND  
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# EUROPE CALLING

A Wireless Range of Sixty  
Stations in Two Hours with a

## BURNDEPT "ETHODYNE"

Extract from "The Star." March 22nd, 1926.

An incredibly short time ago an account of how five or six stations were picked up the night before by an experimenter was sufficient to secure an admiring and even incredulous audience in the morning trial.

"Yes, in two hours the other evening I heard 60 European stations tuned in on a receiver which is typical of the kind of instrument coming into popular use all over the country to-day. And these modern sets of immense power are more simply controlled than were those of the period represented by the man in the train.

"The particular instrument demonstrated to me was that which recently put up an interesting performance on the Cornish Riviera express, the 'Ethodyne.' It is a super-heterodyne of seven valves, but most of these results were achieved with the last valve switched out of a row.

### Twelve Countries Tapped.

"As handled by an expert there was something almost uncanny about it. The aerial is frame only two feet square, which grew out of the top of the cabinet, was made sensitive to wireless waves generated in twelve different countries. It seemed impossible that they should ever reach so reliably enough for reproduction, but there was never any uncertainty about any of them. A slight turn of two dials and they returned at will to the room with voice or music.

This is San Sebastian. Now we are through to Brunn, a Czechoslovakian, and his gentleman is talking in Moscow, Prague now, and this, Bilbao—it was as quick and easy as that.

### Brunn Loud as London.

"There was no hanging on the edge of reception, with everybody holding his breath to enable faint sounds on a pair of headphones to be heard. Each of the sixty stations came in with a roar which shook a big loud speaker, and now to be quietened to be pleasant. Brunn at a thousand miles was as loud as London, eight miles away.

"So closely packed are the stations of Europe that every two degrees on the tuning dial represented a different town."

The wonderful reception range of the "Ethodyne" is largely attributable to the exclusive use of Burndept Guaranteed Super Valves.



Aldine House, Bedford St., Strand, London, W.C.2.

Telephone: GERRARD 9072. Telegrams: "Burndept, W. Strand, London."

Branches and Agents throughout the World.

S.P. = SHORTPATH = S.P.

# S.P.18

## The only real POWER VALVE

taking 0.3 amps. fil. current

*cosmos*

The S.P.18 Red Spot is the only real power valve taking as low a filament current as 0.3 amps. It compares with other power valves requiring three cells instead of one and costing nearly twice as much.

The S.P.18 is constructed on the unique Cosmos Shortpath Principle the path between the anode and the filament being reduced to a minimum—increasing amplification, while the special filament decreases current consumption. The S.P.18 costs 12/6.

# Cosmos

(SHORTPATH VALVES)

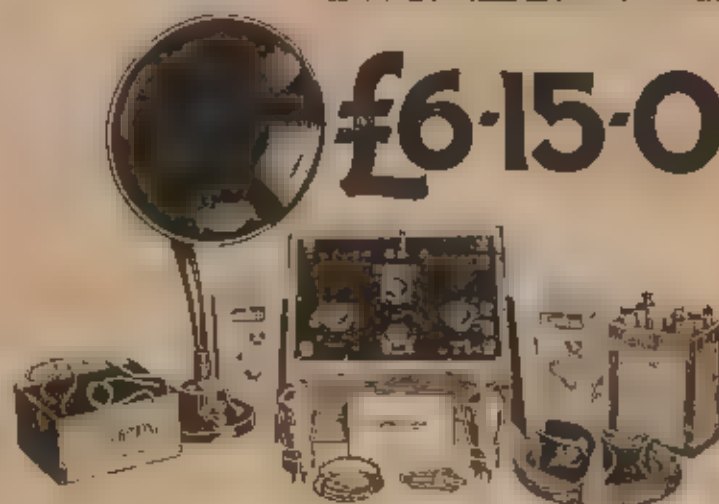
Red Spot 12/6 Green Spot

*If ordered only* METRO-VALVE SUPPLY CO. LTD., 4, Cannon Row, Weymouth, Dorset, S.W. 1  
Proprietors: Messrs. J. & W. G. & Co. Ltd.

The  
Little Giant  
2-Valve Set

# FELLOWS WIRELESS

## £6.15.0



### Two Astonishing Bargains.

The Little Giant 2-Valve Set shown above is the most wonderful offer that has ever been made in the history of Wireless. For £6.15.0 you can get our Little Giant 2-Valve receiver, 2 valves including 2nd Marconi R.V. 21, a Fellow's Junior Loud Speaker with adjustable diaphragm (19/6), a Fellow's 6 Volt 20 Amps accumulator (10/-), a Fellow's 14 Volt 7 Battery (6/6), Two Silver Clear Loudspeaker Valves (4/6 each), Aerial, Insulator, etc. and complete set of tools (5/-). You can only obtain this set direct from us or our branch. In this way we save you at middlemen's profit as well as marvellously low prices, and so maintain the high quality for which we have always been famous. You can obtain the Little Giant Set on deferred payment by sending 38/- with order and balance in 6 monthly instalments of 19/3. All our goods are sent packing free. Carry over forward on SEVEN DAYS APPROVAL—money is fully refunded if not completely satisfied.

**READ THIS LETTER**, which shows the results you may expect from this wonderful set.

25 Church Rd. Richmond  
March 18, 1926

Dear Sirs

I have to-day received the complete "Little Giant" set quite safely.

Having tried it this evening I can congratulate you on producing an article worthy of public patronage, at a cost which entitles one as to the profits of your competitors in the Wireless Trade.

Both the set and the Baby Speaker afford in complete satisfaction and I shall voluntarily recommend you.

In case of your using this letter for publicity purposes let me inform the public that I hold no shares.

Yours faithfully J. G. Sells

The above is one of hundreds of similar letters received from delighted Little Giant users any of which may be inspected at our offices.

Do not hesitate, you will certainly never find such wonderful value anywhere else.

### The FELLOPHONE 3-VALVE GRAND

An ideal improvement Loud Speaker set. The Grand complete includes the following: 1st Battery 14 Volt 7 Amps and 6 Volt 20 Amps. 2nd 14 Volt 7 Amps. 3rd 6 Volt 20 Amps. 4th 6 Volt 20 Amps. 5th 6 Volt 20 Amps. 6th 6 Volt 20 Amps. 7th 6 Volt 20 Amps. 8th 6 Volt 20 Amps. 9th 6 Volt 20 Amps. 10th 6 Volt 20 Amps. 11th 6 Volt 20 Amps. 12th 6 Volt 20 Amps. 13th 6 Volt 20 Amps. 14th 6 Volt 20 Amps. 15th 6 Volt 20 Amps. 16th 6 Volt 20 Amps. 17th 6 Volt 20 Amps. 18th 6 Volt 20 Amps. 19th 6 Volt 20 Amps. 20th 6 Volt 20 Amps. 21st 6 Volt 20 Amps. 22nd 6 Volt 20 Amps. 23rd 6 Volt 20 Amps. 24th 6 Volt 20 Amps. 25th 6 Volt 20 Amps. 26th 6 Volt 20 Amps. 27th 6 Volt 20 Amps. 28th 6 Volt 20 Amps. 29th 6 Volt 20 Amps. 30th 6 Volt 20 Amps. 31st 6 Volt 20 Amps. 32nd 6 Volt 20 Amps. 33rd 6 Volt 20 Amps. 34th 6 Volt 20 Amps. 35th 6 Volt 20 Amps. 36th 6 Volt 20 Amps. 37th 6 Volt 20 Amps. 38th 6 Volt 20 Amps. 39th 6 Volt 20 Amps. 40th 6 Volt 20 Amps. 41st 6 Volt 20 Amps. 42nd 6 Volt 20 Amps. 43rd 6 Volt 20 Amps. 44th 6 Volt 20 Amps. 45th 6 Volt 20 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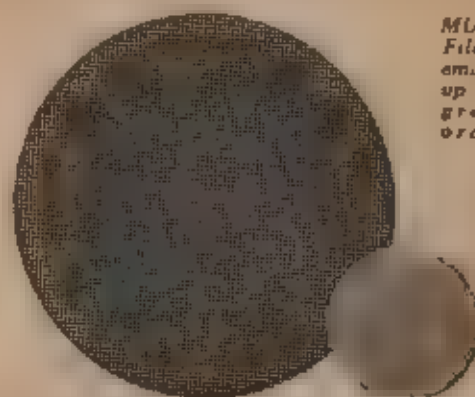
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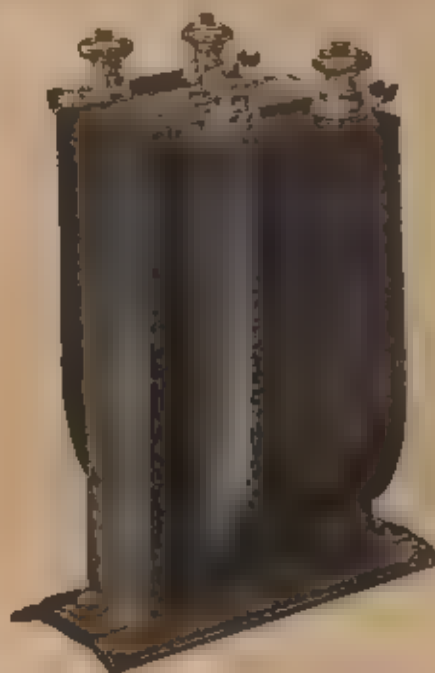


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Type	Position	Fila- ment Amps.	Grid Bias Volts.	High Tension Volts.
(2 valve sets.)				
D.E.8 H.F.	H.F.	0.12	0	80
D.E.8 L.F.	Det.	0.12	+2	60
D.E.8 H.F.	Det.	0.12	+2	60
D.E.8 L.F.	L.F.	0.12	-6	100
D.E.8 L.F.	Det.	0.12	+2	80
D.E.5	L.F.	0.25	-7.5	120
D.E.8 H.F.	Det.	0.12	+2	60
D.E.5A	L.F.	0.25	-6	100
D.E.5B	Det.	0.25	+2	80
D.E.5	L.F.	0.25	-7.5	120
(3 valve sets.)				
D.E.8 H.F.	H.F.	0.12	0	80
D.E.8 L.F.	Det.	0.12	+2	80
D.E.8 L.F.	L.F.	0.12	-6	100
D.E.8 H.F.	H.F.	0.12	0	80
D.E.8 H.F.	Det.	0.12	+2	80
D.E.5	L.F.	0.25	-7.5	120
D.E.8 H.F.	Det.	0.12	+2	80
D.E.5	L.F.	0.25	-7.5	120
D.E.5	L.F.	0.25	-7.5	120
D.E.8 H.F.	Det.	0.12	+2	80
D.E.8 L.F.	L.F.	0.12	-1.5	80
D.E.5A	L.F.	0.25	-6	60
(4 valve sets.)				
D.E.8 H.F.	H.F.	0.12	0	80
D.E.8 H.F.	Det.	0.12	+2	80
D.E.8 L.F.	L.F.	0.12	-6	100
D.E.5	L.F.	0.25	-7.5	120
D.E.8 H.F.	H.F.	0.12	0	80
D.E.8 H.F.	Det.	0.12	+2	80
D.E.5	L.F.	0.25	-7.5	120
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Filament Amps. .. 0.12  
Anode Volts .. 20-100  
Impedance .. PRICE  
(ohms) 8,000  
Amplification Factor 7 **22/6**

D.E.8 H.F.—A DULL EMITTER having filament characteristics similar to the D.E.8 L.F., but suitable for H.F. amplification and rectification. It may also be used for resistance-capacity coupled amplifiers.

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Impedance .. PRICE  
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